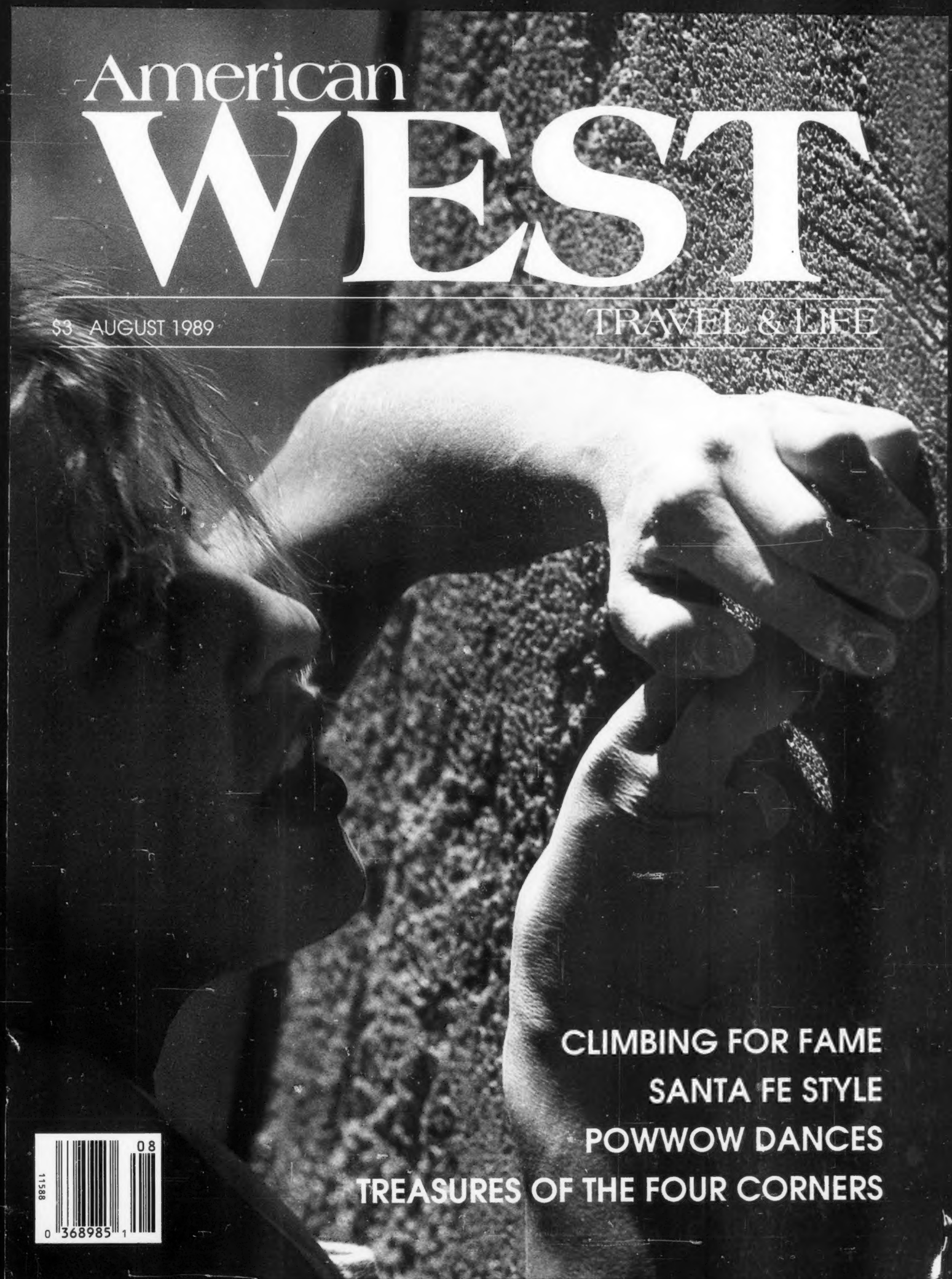
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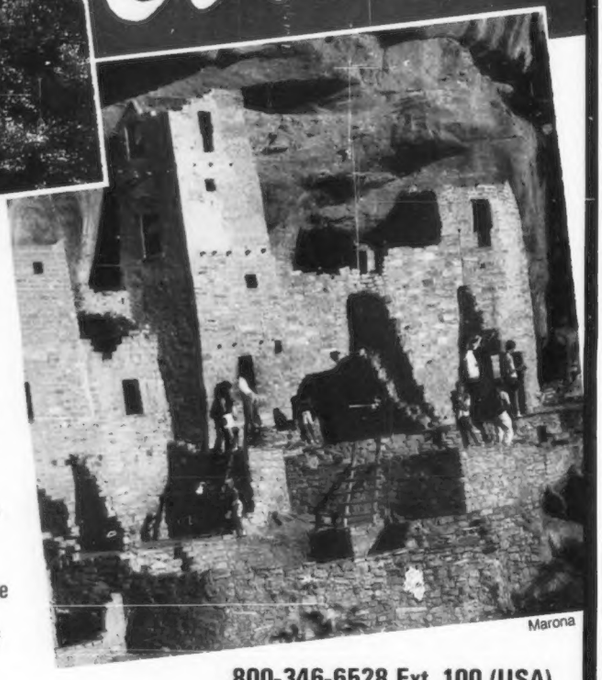

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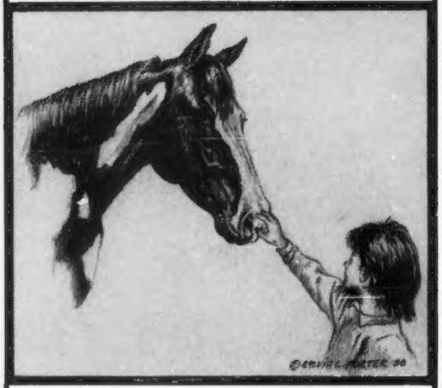

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AUGUST 1989 VOL. XXVI, No. 4

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Cover On an artificial climbing wall at Snowbird Resort in Utah, Pascuale Montes of Spain strives mightily in an international contest. With well-chalked fingers seeking a sure grip, with determined gaze on the next precarious hold, she reflects the tension among the competitors. Our story tells about this new competitive sport and the international daredevils who follow it.

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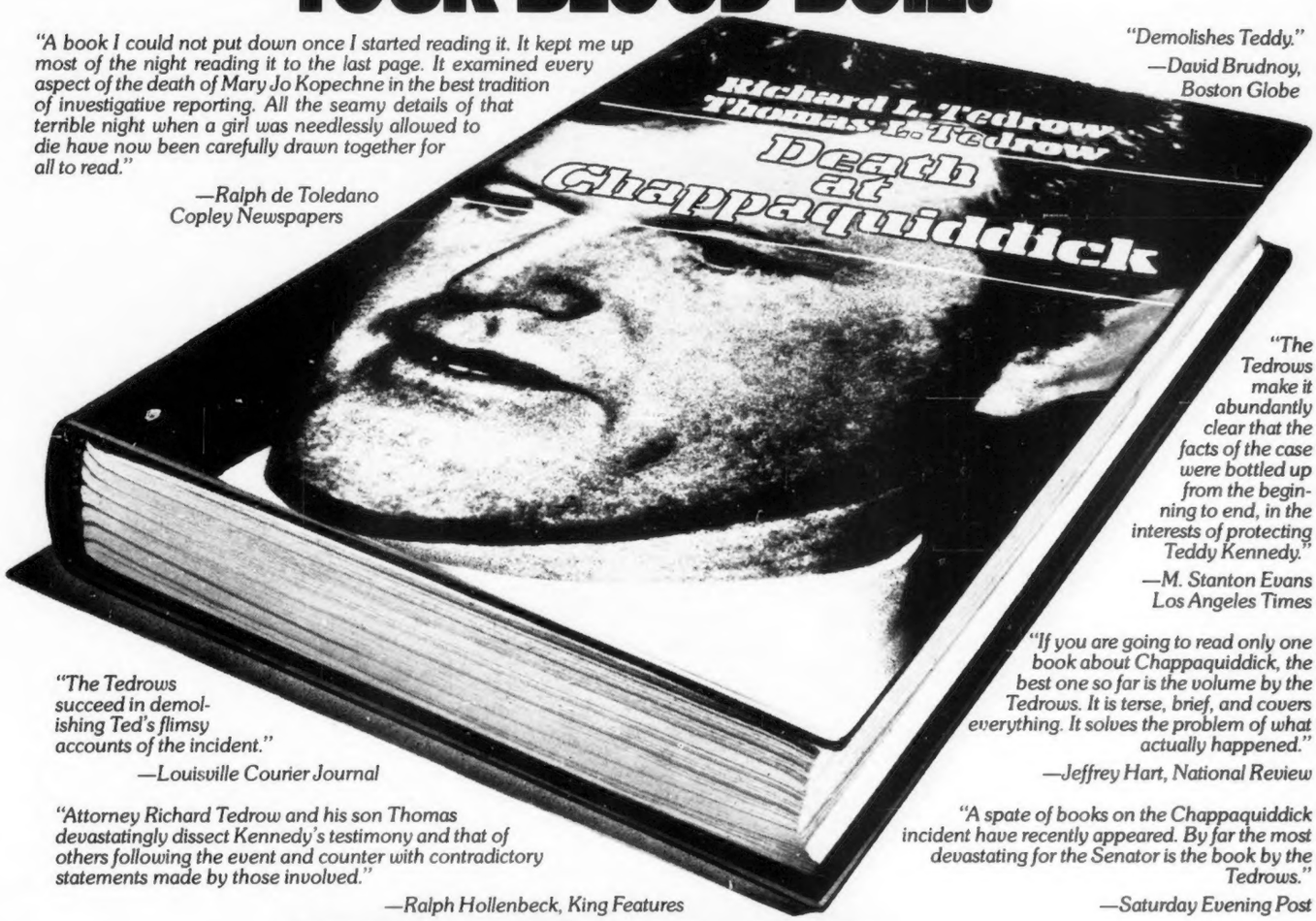

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VIEW FROM THE WEST

In the desert I hear him coming with his dog that is bigger than my dog. His legs that are stronger and swifter than my legs. His lungs that gulp in and consume oxygen more efficiently than my lungs.

For several weeks now he has come up behind me on my morning runs. He strides beside me for a while and then pushes me back. Not with a hand, but just as certainly with a quicker step. With a pace I cannot match.

I "fade," as they say in the parlance of distance runners. "Fade," a word that speaks too much to me these days.

In accepting moments, I see myself humorously as one of the runners in a scene from the movie *Hannah and Her Sisters*. There, in a New York City park, a despondent Woody Allen watches as energetic runners streak past him first on one side, then the other. With a hangdog look of dismay only Woody Allen can put on, and in a high pitched voice, he blurts out, "Look at all these people striving to stave off the inevitable decay of the body."

But this is not a New York City park. This is the Arizona desert, and again this day I hear my swift neighbor bearing down on me. He arrives beside me. Strides a yard or two at my pace. Speaks a few Pollyanna words of morning greeting. "Top of the day" . . . or something like that, and then quickens his pace ever so slightly.

Every morning before this one, his quickened stride has been sufficient to leave me behind. I wonder absurdly, "Does he wait behind some bush or tree to do this to me?" But today something in me quickens. My mind rides out ahead. My legs follow. A vague urge appears. An idea—more of the blood than the brain. "Maybe there's a way to do this."

As he pulls ahead, I step in behind. Silently I test his pace, hidden in the shadow of his confidence that I am not even there. How could I be? We're running in the dry desert wash. The sand muffles my footfalls. I search in secret and find his rhythm. We emerge from the wash and begin a long uphill stretch. I appear at his elbow. Still he fails to notice. In his mind I have faded. Somewhere far back, if at all. He knows from experience—and correctly—I cannot be there.

He discovers me beside him this morning with a start. His step falters for a fraction of a second, and I put my foot out ahead. One-foot-length ahead is all. I win this one step. No more. But I keep the step I have purchased into the next step, and the next . . . until he is, for the moment, content to allow me to be there.

This man is stronger than I. He knows this. He knows I know this. I do not wish to run out ahead. I do not wish to challenge his confidence here. He will beat me back if I run out ahead. But if I keep one footstep advantage, a new set of forces will come into play. Maybe, just maybe . . . .

I am an old runner. I count on his not using his superior strength to run me down at this stage in an obvious way—this is not his game. He would look foolish to himself doing this. He wants to push me back, show me my weakness over the distance. His superiority. He wants, in truth, to destroy me. The same I would do to him. This is a hunter's game.

Up the hill we go. Side by side, stride to stride, with the exception that my one-foot advantage remains. I am carried along now at a pace far beyond my pace. A rarified place for me. Like breaking the sound barrier in a propeller driven airplane. I have come through the invisible membrane with struts and wings intact. I can stay here awhile, but not without risk. I stay.

He is doing the running for me. I am drafting on his energy. I sense his thinking. He is questioning himself. Questioning his perception of me. I wait, until at last I feel the minute touch of his subtle push to erase my one-foot advantage. I match it without visibly matching. I look at a passing bird or a tree as I keep my one-foot lead.

A flood of questions descends on him like a burst of head wind: "Did I really speed up? What's happening here? Do I feel well today? Did I underestimate this guy?"

We round the top of the hill and turn onto a long straight stretch. He makes another push. I see just a touch of stress at the corner of his mouth. I match his step, and add just a fraction . . . a shoe lace. For a moment I feel tempted to take off. But it would break the illusion. He would pounce on me, pull me in, and pass me.

He is wearing himself out in his mind. I am the witness. I'm filled with a sense of joy. A light. Not to run away with the race. For I know I cannot. All I need is the one-foot advantage. He will do all the running for me.

The joy I feel is the joy of a man's finger on the trigger of certainty. This is the fair, bright sporting side of something dark, with red eyes, that posits in coils at the pit of everyman's stomach whether he chooses to look or not. This is what the Greeks hoped for in Olympia—games to take the mind of man away from killing.

I follow, but follow still one foot ahead. I am in his mind. In his legs. I regulate his mood. His loss this day is attached to my win just as surely as though we were dancing partners. He will lead my one-foot advantage now until his defeat. As we near my turnoff, he picks up the pace again, but I am there.

He turns left and I right. Leaving his side I feel like a playground boy at the end of a game of crack the whip. I'm snapped down the road for a moment, flying, flying. The race is done. The inevitable remains ahead. One more day off.

Tom Pew

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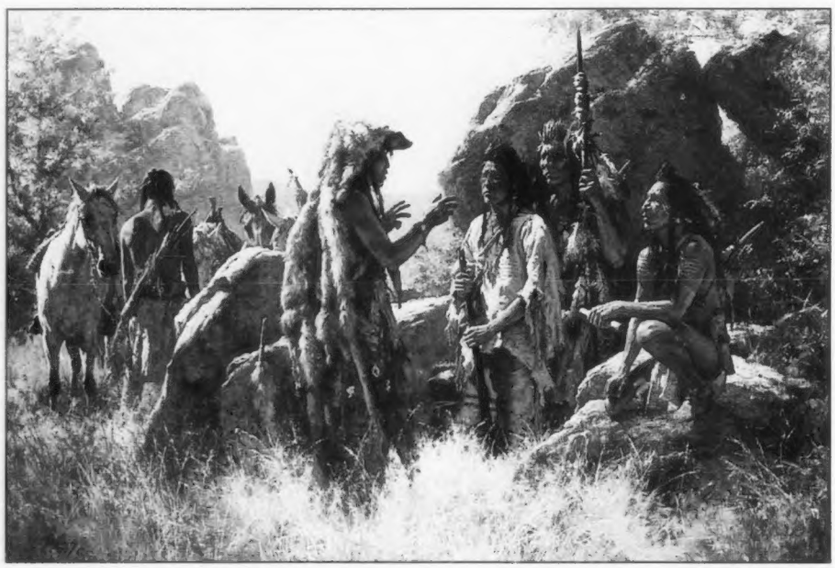


COURTESY OF THE ARTIST

SCOUT'S REPORT
Howard Terpning
Oil, 32" x 48"

Cowboy Artists of America in Masterpiece Exhibition

The Cowboy Artists of America Museum in the Texas Hill Country at Kerrville is hosting a "Masterpiece Exhibition" featuring over sixty works by members of the Cowboy Artists of America. Showing through August 27, the one-of-a-kind exhibit is made up of works that the artists themselves judged to be their best. Most of the seldom-exhibited pieces in the show are contained in private collections around the country and are lent only for this exhibit, which will not travel to other museums.

The Cowboy Artists of America organization was founded in 1965 "to perpetuate the memory and culture of the Old West as typified by the late Frederic Remington, Charles Russell, and others." In their portrayal of the American West, past and present, the CAA artists have become part of an entire art movement—Western American Realism. The CAA Museum opened in April 1983 in Kerrville, Texas. Museum hours are 1:00–5:00 Sun. and 9:00–5:00 Tues.–Sat. (also Mon. in summers).

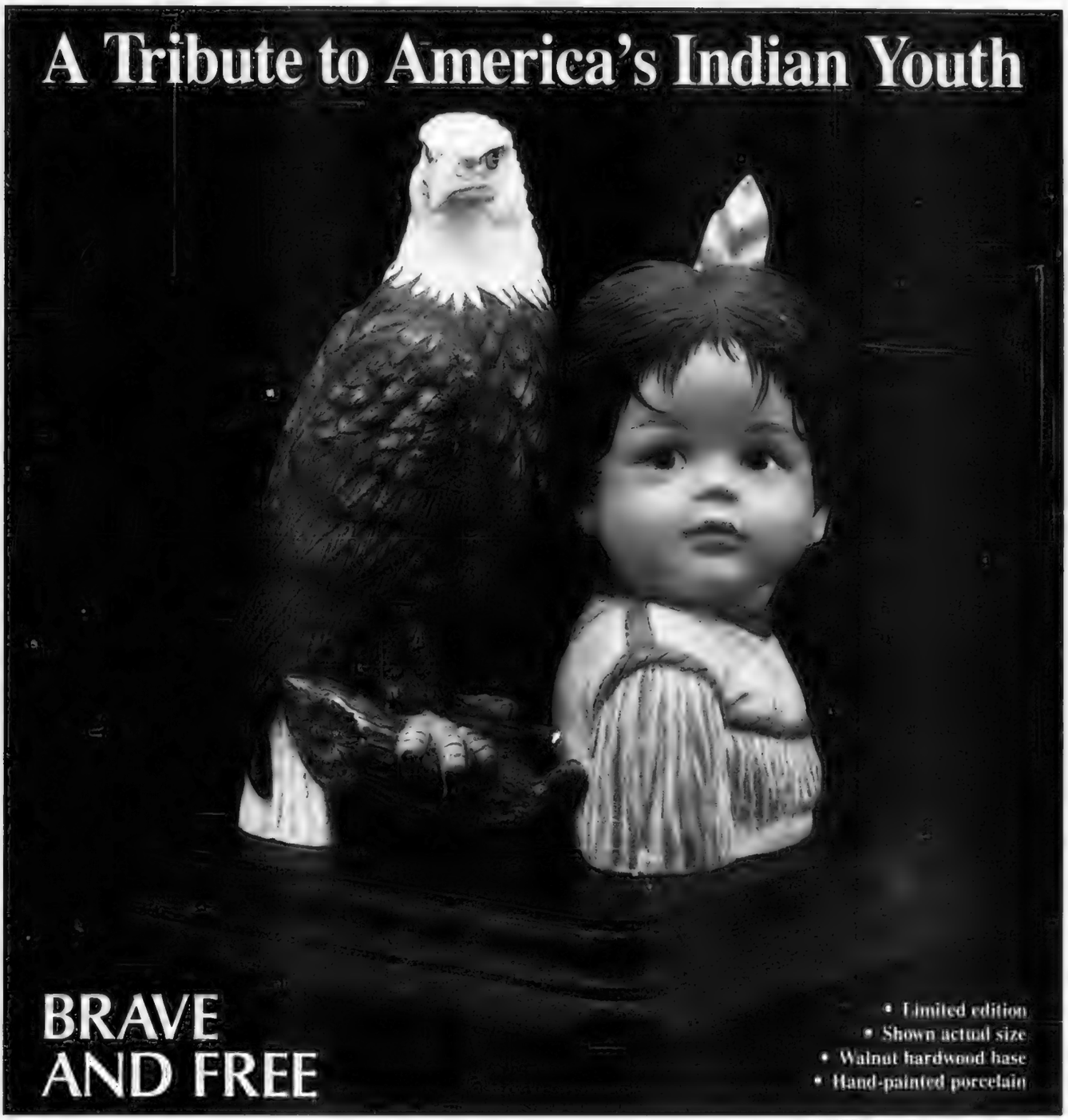
Worldwide Balalaika Festival Orchestra. The 11th Anniversary Concert of Russian and Ukrainian Folk Music including dancing and singing will take place at the Tucson Convention Center Music Hall on July 1. The Festival Orchestra of the Balalaika and Domra Association of America is the largest Slavic folk orchestra outside the USSR. Performers are coming from the world over. Traditional Slavic instruments will be played in the Festival Orchestra: balalaikas (3-stringed lute-like instruments), domras (3- or 4-stringed instruments similar to mandolins), bayans (concert button-accordions). For more information, contact Mrs. Mia Bulgarin Gay, 90 Calle Encanto, Tucson, AZ 85716, or call (602)327-4418.

"An Oklahoma Portrait: Retrospective of Works by Charles Banks Wilson" at the Gilcrease Museum in Tulsa marks an important milestone in Oklahoma's history. Beyond spotlighting Oklahoma's living legend, C. B. Wilson, the timing of the exhibition coincides with the Land Run centennial year and the national state legislators' conference. Showing July 22 through September 24, the exhibition will include over 300 of Wilson's works in various media: oils, watercolors, charcoal, egg tempera, drawings, and lithographs. Considered a regionalist artist, Wilson is well known for his work on the Indian tribes of eastern Oklahoma. Commentators have said that paintings by Wilson breathe the spirit of the Southwest. Museum hours are 9:00 to 5:00 Mon.–Sat., 1:00 to 5:00 Sun. and holidays (except Christmas).

The Pacific Telesis Foundaton has awarded a $60,000 grant to the **San Francisco Museum of Modern Art** to underwrite the Museum's **Free Tuesday Program of 1989**. The program's main goal is to make the arts accessible to a broad audience. The free admission program is effective each Tuesday 10:00–5:00. Complimentary docent-led gallery tours are also available at 12:15 and 1:15 for those interested in learning more about special exhibitions and the Museum's permanent collection.

The Jottay Theater, a seven-person puppet theater ensemble, is performing through September at the Museum of Contemporary Art in Los Angeles. The ensemble will present "Stories from Here,"

A Tribute to America's Indian Youth



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American Indians value harmony with nature above all other virtues. They revere the magnificent animals that share their environment, and have, for generations, passed these values from father to son in their legends and songs.

Gifted painter of native Americans, Gregory Perillo, offers a moving insight into this mutual respect, portraying an Indian child and his eagle companion in one of his greatest works, "Brave and Free."

Among the most celebrated Perillo creations, his "Brave and Free" collector plate rose 500% in value in less than two years. And now Perillo adds a new dimension to this treasured masterwork: the "Brave and Free" figurine. Under Perillo's guidance, each figurine is hand-cast in fine porcelain, assembled, fired and painted with twenty colors selected by the artist himself, and presented atop a polished walnut base. Additionally, the edition for "Brave and Free" is limited to a total of 10 firing days.

There is ***no risk*** to you in responding, for you may return "Brave and Free" within 30 days for a full refund. Perillo's strong following and the exceptional price rise of the "Brave and Free" plate make the figurine's sell-out a distinct possibility. So you should respond today!

Respond By: August 31, 1989

Limit: Two figurines per collector

Accept my application for ____ (1 or 2) "Brave and Free" sculpture(s) at $55.00 (plus $2.48 shipping and handling) each, payable in 3 monthly installments. I enclose my first of $ ____ ($19.16* for 1 or $38.32* for 2 sculptures). Check one:

☐ Check or money order enclosed

☐ Charge my: ☐ Visa ☐ MasterCard ☐ American Express

Acct. No. _____

Exp. Date _____ L8M1QH17A

☐ Ms. ☐ Mrs. ☐ Mr. _____

Address _____

City _____ State _____ Zip _____

Signature _____

***FL and CA residents add $1.10; IL residents add $1.29 per figurine payment for tax.** All applications must be signed and are subject to acceptance. Allow 6-8 weeks from receipt of your application for shipment – made to U.S. and its territories only.

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ART NOTES

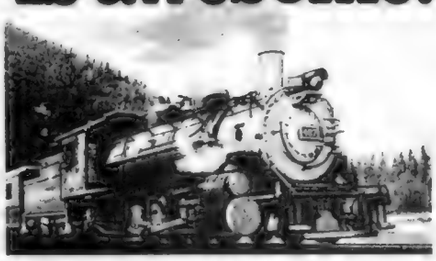
a program that includes two new works, one using rod puppets on tabletop stages along with shadow puppets and projections. The second work will be performed with miniature to larger-than-life wooden puppets. Live music incorporates toy piano, electric guitar, percussion, violin, accordion, and homemade instruments. This program is part of the National Performance Network, a project of New York's Dance Theater Workshop.

56th Annual Hopi Artists' Exhibition (July 1–5) and the **40th Annual Navajo Artists' Exhibition** (July 7–August 6) will take place in the galleries and patio of the Museum of Northern Arizona in Flagstaff. The finest in contemporary and traditional Hopi and Navajo arts will be judged, and cash prizes awarded for best of category. The pieces are then offered for sale to Museum members, visitors, and collectors. For more information call (602)774-5211, or write to Janet Dean, Museum of Northern Arizona, Rt. 4, Box 720, Flagstaff, AZ 86001.

The internationally acclaimed exhibition **"Birds in Art"** will have its only Western U.S. showing of the year at The High Desert Museum in Bend, Oregon, through August 13. Organized by the Leigh Yawkey Woodson Art Museum of Wausau, Wisconsin, the exhibit consists of fifty two-dimensional works and ten sculptural pieces. Common species and exotic birds are represented in a wide variety of artistic styles and media. Included are works by artists Lee Cable, Stephen Lyman, James Morgan, Rod Frederick, Terry A. Isaac, Lawrence B. McQueen, Dick McRill, Robert Bateman, Lynn Demers-Hames, and J. Fenwick Lansdowne. Museum hours are 9:00–5:00 daily.

"The American West: Works on Paper" will be showing through August 13 at the Amon Carter Museum in Fort Worth, Texas. A number of important watercolors and drawings of the West are featured—works by Karl Bodmer, Balduin Möllhausen, Alfred Jacob Miller, Peter Moran, and Peter Rindisbacher. This will be an opportunity for Museum visitors to see key Western works that are not normally on view due to their fragile condition. Museum hours are 10:00–5:00 Tues.–Sat., 1:00–5:30 Sun.; admission free.

The fun is awesome.



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Awards Presentation

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Hot Springs Ranch
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Winnemucca, NV 89445
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TRAVEL NOTES

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OFF-ROAD BICYCLING ADVENTURE. Cyclists with technical skills can challenge themselves on this mountain biking ride over rugged terrain in southern Montana where elk, moose, mule deer, and bighorn sheep roam. As remote as this sounds, hot showers, homemade meals, and warm beds in Montana lodges await cyclists in the evening. Backcountry Bicycle Tours offers the trip for $649 per person for six days and five nights. Departure dates are July 16, July 30, and August 13. Backcountry also offers a private trip itinerary service. For information on this and other trips, write Backcountry Bicycle Tours, P.O. Box 4029-P, Bozeman, Montana 59772. Or call (406)586-3556.

WILDFLOWER FESTIVAL. Crested Butte, Colorado, celebrates its countless species of blooming wildflowers with short, informative workshops. Photographers hike or ride horseback to the mountains and meadows thick with blooms and learn methods for capturing the many shapes and hues. Natural history workshops offer plant identification through lectures and short, slow-paced hikes. Local garden tours provide the setting for discussions of landscape design and techniques. The flowers display their colors from late June through mid-August. The workshops are July 7–9 and August 11–13. The cost is assigned separately for each workshop, from $15 to $40. For information write Crested Butte Wildflower Festival, c/o Chamber of Commerce, P.O. Box 1288, Crested Butte, Colorado 81224 or call (303)349-6438.

BACKCOUNTRY PHOTOGRAPHY AT YELLOWSTONE INSTITUTE in Yellowstone National Park. Practical aspects of outdoor photography will be taught in the magnificent mountain setting of the Gallatin National Forest at 6500-8500 feet. Participants hike six miles from the Institute in Lamar Valley to the campsite. Day outings with light packs require moderate hiking to remote locations, where environmental sensitivity and photography as art will be emphasized. Group equipment and food will be carried by packhorse. Students provide their own camera equipment and accessories, sleeping bag and pack. The five-day course costs $305 per person and is offered August 9–13. For information write Yellowstone Association, P.O. Box 117, Yellowstone National Park, Wyoming 82190 or call (307)344-7381.

MOUNTAINEERING THE NORTHERN CASCADES in Washington. Hike high-country trails and climb mountainside rock during an eight-day course taught by Outward Bound instructors. Techniques for backpacking, rappelling, peak ascent, first aid, rope handling, and camping are taught in a series of steps that culminate in applying those skills to scaling a peak. The course is offered several times between July and September and costs $975 per person. For information write Pacific Crest Outward Bound School, 0110 SW Bancroft Street, Portland, Oregon 97201.

ALASKAN CRUISE. Explore this spectacular land through shore excursions as well as aboard ship in programs and lectures about Alaska's wildlife, history, geology, and culture. In fourteen days the *S.S. Universe* visits nine ports with many tour options offered at each—river float among icebergs; gold panning; helicopter flight over a glacier. Evening events range from games and parties to concerts and educational programs. The lecture series can be taken for college credit. Cruises leave July 2, 16, 30 and August 13, 27. Costs vary from about $1,800 to $3,400, depending on accommodations. For information write World Explorer Cruises, 555 Montgomery Street, San Francisco, California 94111 or call (800)854-3835.

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WESTERN LOOKOUT

CIMARRON RIVER VALLEY SCENIC RAILWAY PHOTO BY FRED W. MARVEL, COURTESY OKLAHOMA TOURISM

Luxury Passenger Train of the 40s Back on Track

Cimarron River Valley Scenic Railway in Hugo, Oklahoma, began operation earlier this year, recalling the diesel-pulled luxury passenger trains "just like the troop trains your fathers rode to war in the 1940s." The history of the Cimarron Railway cars reads like a Who's Who of famous American trains. Represented are cars that once ran on the Santa Fe Railroad's Scout, Chief, and El Capitan trains, the Kansas City Chief, and Kansas Citian-Chicagoan. Owned by Tom and Catherine Woodward of Oklahoma City, the Railway is a tribute to Woodward's father and grandfather, who were both railroad employees.

Passengers may choose from several fifty-mile roundtrip excursions going in different directions from Hugo. The train runs Saturdays and Sundays from January to the end of May and again September through December, with Friday runs added for the summer season. Tickets are available from Hugo's Frisco Depot for $12 roundtrip for adults and $7 for children 4–12; children under four ride free with an adult. Each day the train runs, Hugo's Frisco Depot Museum is open to the public, complete with its old Harvey House restaurant, railroad memorabilia, and tributes to Hugo residents and the circuses that winter in the area. For more information, call the Oklahoma Tourism and Recreation Department at (800)652-6552. Oklahoma residents call 521-2409.

Centennial celebrations at the Leadville National Fish Hatchery in Leadville, Colorado, on July 8 include fly tying demonstrations, band music, and story telling. The Hatchery is the oldest federal hatchery west of Missouri and the second oldest still operating in the federal hatchery system. In 1888 the search began for an area in the Rocky Mountain region that would be suitable for propagation of game fish and for replenishing the dwindling number of fish used as a food source. The Leadville site at the base of 14,000-foot Mt. Massive was chosen for its cold, clean water supply and nearby sources of native cutthroat trout, as well as its attraction for sightseers. The Hatchery welcomes visitors to learn about "fish farming." Hours are 7:30 A.M. to 4:00 P.M. daily.

Colorado Senator Tim Wirth is cosponsoring legislation (S.374) that would amend the National Trails Systems Act to include the **Pony Express National Historic Trail.** "The Pony Express played a significant role in our country's Western expansion. It helped to usher in an era of pioneer ingenuity, development and imagination," said Wirth. The Pony Express galloped into postal history on April 3, 1860. Horseback riders covered 2,000 miles of trail over the cross-country mail route from St. Joseph, Missouri, to Sacramento, California, once in a record ten days.

If Wirth's bill passes, the trail would be afforded special protection on federal lands and across private land that owners allow to be marked and preserved. The bill is pending before the Senate Subcommittee on Public Lands and Natural Resources.

Montana Centennial Cattle Drive. Montana celebrates its 100th birthday with a BIG Cattle Drive September 4–9. Over 100 top hands will herd 10,000 head of cattle from Roundup to Billings, making it the largest trail drive in U.S. history. Another 5,000 trail riders and 200–300 wooden-wheeled wagons will follow the herd. Participants and observers are coming from around the country and the world. Proceeds from the event will go into a scholarship fund for the children of Montana ranch families. For more information, write The Great Montana Centennial Cattle Drive, P.O. Box 1989B, Billings, Montana 59101, or call (406)245-2655.

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TRAVEL CALENDAR

JULY through AUGUST 1989

Join in the fun this summer by taking part in the events listed in our August Travel Calendar. You'll find Fourth of July celebrations, music festivals, craft workshops, mountain races, and quilt exhibitions in the states west of the Mississippi. AMERICAN WEST shares a partial listing of planned events around the West. Since dates and times can change without notice, please check in advance, using the telephone numbers listed for each state's tourism office or calling the Chamber of Commerce in the town where the event is held.

ALASKA

Alaska Div. of Tourism
P.O. Box E-
Juneau, Alaska 99811
(907)465-2010

● ***62nd Mt. Marathon Race***
July 4: Seward. Five hundred runners battle loose rock, shale, snow, and trees in a race from town to mountaintop and back. Fireworks and festivities.

● ***Eskimo-Indian Olympics***
July 19–22: Fairbanks. Native peoples compete in games of strength and endurance. Traditional dancing.

ARIZONA

Arizona Office of Tourism
1100 West Washington Street
Phoenix, Arizona 85007
(602)542-3618

● ***Rodeo & Powwow***
Jul. 1–4: Window Rock. Navajo Social Song & Dance, rodeo, barbecue, carnival, fireworks, Western concert.

● ***Bluegrass Festival***
Jul. 15&16: Prescott. Outdoor concert with bluegrass and country bands.

● ***Festival in the Pines***
Aug. 4–6: Flagstaff. Old-fashioned barn dance, mimes, jugglers, face painters.

ARKANSAS

Dept. of Parks and Tourism
One Capitol Mall
Little Rock, Arkansas 72201
(501)682-7777

● ***Ozark Wood-Carvers Exhibit***
Jul. 7–9: Mountain View. Award-winning wood-carvers' works on display; carvers demonstrate skills.

● ***Sunset Stork Tours***
Aug. 1–Sep. 30: Lake Village. Barge tours to see hundreds of roosting egrets, herons, and wood storks in Lake Chicot State Park.

● ***Celebration of Sound***
Aug. 3: Jonesboro. Colorful drum & bugle corps compete, performing all types of music, from classical to pop.

CALIFORNIA

California Dept. of Commerce
Office of Tourism, Dept. T-72
P.O. Box 9278
Van Nuys, CA 91409
(800)TO CALIF, ext. 72 (U.S. only)

● ***Roaring Camp Handcar Races***
July 15&16: Felton. Teams of racers pump 800-pound handcars along track the length of three football fields.

● ***Salute to the Arts***
Jul. 21–23: Sonoma. Festivities to celebrate the winemaking, culinary, literary, visual, and performing arts.

● ***Salsa Festival***
Aug. 5: Fresno. Salsa tasting, salsa music, Mexican foods, entertainment.

● ***Mountain Festival***
Aug. 18–20: Tehachapi. Rodeo, art fair, square dance, cow-chip throwing contest.

COLORADO

Colorado Dept. of Tourism
1625 Broadway, Suite 1700
Denver, Colorado 80202
(800)433-2656

● ***Opera Festival Season***
Jul. 8–Aug. 13: Central City. Three productions: *Lucia di Lammermoor, The Magic Flute,* and *The Desert Song.*

● ***Wildflower Photography***
Jul. 20–23: Telluride. Professionals hold workshops in photographing flora while wildflowers are at their peak.

● ***Rocky Mountain Highland Games***
Aug. 12&13: Highlands Ranch, south of Denver. Scottish bagpiping, dancing, caber toss, sheaf toss, weight toss, and sheep dog demonstrations.

HAWAII

Hawaii Visitors Bureau
2270 Kalakaua Avenue, Suite 801
Honolulu, Hawaii 96815
(808)923-1811

● ***Walter J. McFarlane Regatta***
Jul. 4: Waikiki, Oahu. A fun outrigger canoe regatta with thirty events.

● ***Establishment Day Festival***
Aug. 12&13: Kawaihae, Hawaii. Workshops teach twenty ancient crafts: making flower and tea-leaf leis, tea-leaf sandals, and coconut baskets.

IDAHO

Idaho Travel Council
Hall of Mirrors, 2nd Floor
700 W. State Street
Boise, Idaho 83720
(208)334-2470

● ***Mountain Mamas Arts & Crafts***
Jul. 15&16: Stanley. In the spectacular Sawtooth Mts. artists display original, handmade works in juried fair. Barbecue and old-time fiddling.

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● ***Folk Dance Festival***
Jul. 29–Aug. 7: Rexburg. International dance troupes, festival, hoedown, rodeo.
● ***Cowboy Poetry Gathering***
Aug. 10–12: Meridian. Western and cowboy lifestyles expressed in rhyme.

IOWA

Bureau of Tourism and Visitors
Iowa Dept. of Economic Develop.
200 E. Grand Avenue
Des Moines, Iowa 50309
(800)345-4692

● ***87th Annual Sauerkraut Days***
Jul. 8–10: Ackley. Community feast of sauerkraut and weiners. Carnival, folk art and music, parade.
● ***Bix Beiderbecke Jazz Festival***
Jul. 28–30: Davenport. Bands from far and near play afternoons and evenings along the Mississippi River's edge.
● ***Aviation Expo***
Aug. 9–13: Ida Grove. Radio-controlled model aviation event with full-scale air show and WWII aircraft.
● ***Great River Days***
Aug. 17–20: Muscatine. Celebration of summer and small town life with a turtle race, logging contests, river swim, boat parade, carnival, Western and 50s music.

KANSAS

Kansas Dept. of Commerce
Travel and Tourism Div.
400 SW 8th, 5th Floor
Topeka, Kansas 66603-3957
(913)296-2009

● ***National Space Week***
Jul. 16–24: Hutchinson. Cosmosphere celebrates space exploration with intriguing programs for all ages.
● ***Santa Fe Trail Bike Tour***
Jul. 30–Aug. 4: Topeka. Cyclists ride 300-plus miles enjoying historical landmarks and local hospitality.

LOUISIANA

Office of Tourism
P.O. Box 94291
Baton Rouge, Louisiana 70804-9291
(504)342-8119

● ***Watermelon Festival***
Jul. 14–16: Franklinton. Watermelon eating and seed-spitting contest, music, carnival, children's games, family fun.
● ***Shrimp Festival***
Aug. 16–20: Delcambre. Shrimp boiled, fried, or in sauce piquant. Fais-do-do (street dances) and blessing of the fleet.
● ***Le Bal de Maison***
Aug. 26&27: Lafayette. Dance contests with Cajun swing, two-step, and waltz.

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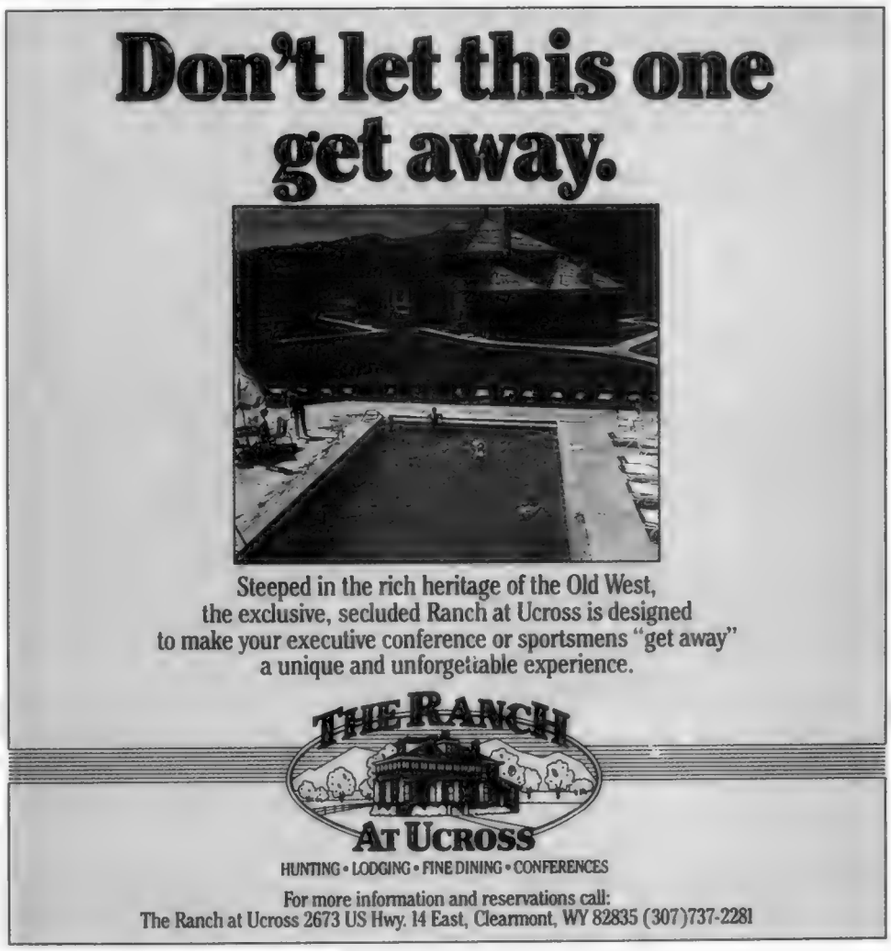
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● ***Bean Hole Days***
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● ***Strawberry Festival***
Jul. 16: Moorhead. Display of Victorian crafts along with strawberry treats: sundaes, pies, and shortcake.

● ***Lighthouse Bicentennial***
Aug. 6: Two Harbors. Ceremonial lighting, brass band, historical exhibits.

● ***Swissfest***
Aug. 8: West Concord. Bell choir concerts, stone throwing, yodeling, alphorn blowing, folk dancing, Swiss foods.

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Jefferson City, Missouri 65102
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● ***Strassenfest***
July 28–30: St Louis. German foods, beer, wine; two bands from Germany; crafts, rides, games, children's stage.

● ***"The Life and Times of Jesse James"***
Aug. 5–Sep. 3 (weekends): Kearney. Outdoor drama staged on front porch of the home where the outlaw was born.

● ***National Quilt Festival***
Aug. 25–Sep. 10 (closed Sep. 5): Branson. Quilts for sale, show, and competition. Quilting seminars and demonstrations.

MONTANA

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Dept. of Commerce
1424 - 9th Avenue
Helena, Montana 59620
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in-state (406)444-2645

● ***Centennial Celebration of the 4th***
Jul. 4: Lewistown. State's 100th birthday celebrated with a circus, street dances, contests, and food.

● ***Sweet Pea Festival***
Aug. 4–6: Bozeman. Art festival with music, drama, athletic races, children's crafts, and a dress ball.

NEBRASKA

Div. of Travel and Tourism
Dept. of Economic Develop.
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Lincoln, Nebraska 68509-4666
(800)228-4307 or
in-state (800)742-7595

● ***Chicken Show***
Jul. 8: Wayne. Egg tosses, cluck-offs, eggzotic chickens, tasty vittles.

● ***Nifty 50s Celebration***
Aug. 5: Ponca. Rock back to a 50s dance, car show, frog and toad jumping contests, lip-sync competitions.

● ***Nebraska Inventors Fair***
Aug. 18–20: Fremont. Inventors show off new ideas to each other, the public, and the marketplace.

NEVADA

Nevada Commission on Tourism
Capitol Complex
Carson City, Nevada 89710
(800)237-0774

● ***National Hollering Contest***
Jul. 4: Jackpot. Vocal strains in Shoshone Canyon for prizes. Holiday festivities in Jackpot.

● ***Bonneville Speed Week***
Aug. 19–26: Bonneville Salt Flats, Wendover. Various classes of autos try to break the world's land speed record.

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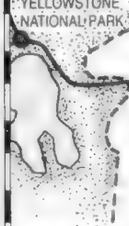

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● ***Spanish Market***
Jul. 29&30: Santa Fe. Nearly 75 top Hispanic artists display & sell their work.

● ***Kachina Regional Morgan Classic***
Aug. 2–5: Albuquerque, at the fairgrounds. Regional judged horse show with no fee for spectators.

● ***"The Last Escape of Billy the Kid"***
Aug. 4–6: Lincoln. Annual pageant presented by citizens of the small historic town.

● ***San Juan County Fair***
Aug. 21–28: Farmington. The largest county fair in New Mexico features a parade, rodeo, fiddlers contest, exhibits.

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● ***Annual Walleye Derby***
Jul. 8&9: Lake Sakakawea. Fishing on one of the West's largest lakes.

● ***U.S. Masters Swimming National Long Course Championship***
Aug. 17–20: Grand Forks. Over 800 swimmers aged 25 to over 90 years compete in Olympic-style events.

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● ***U.S. Olympic Festival***
Jul. 21–30: Norman. America's largest amateur athletic competition with 4,000 top athletes in 37 world-class events.

● ***American Indian Exposition***
Aug. 7–12: Anadarko. Ceremonial dancing, art exhibits, powwows, dog and horse racing.

● ***Watermelon Festival***
Aug. 12: Rush Springs. Watermelons are judged and 50,000 pounds of free melon are eaten.

OREGON

Economic Develop. Dept.
Tourism Div.
595 Cottage Street, N.E.
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● ***World Championship Timber Carnival***
Jul. 1–4: Albany. Contests of tree topping, birling, ax throwing.

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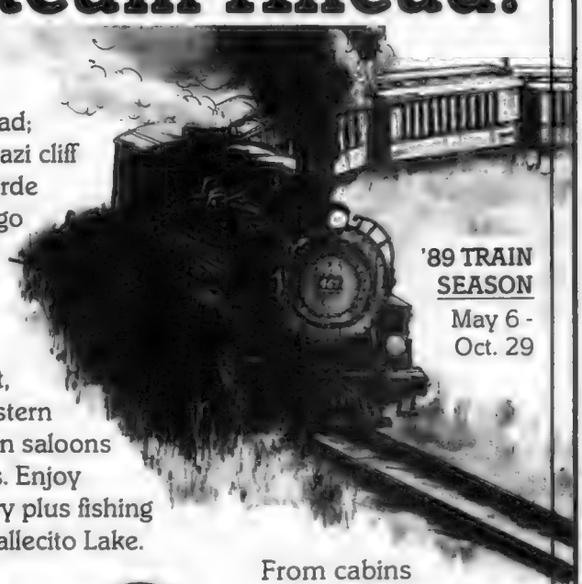

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TRAVEL CALENDAR

● ***Turkey-Rama***
Jul. 13–15: McMinnville. Turkey raffle, the "Biggest Turkey" (person) award, crafts and food booths.

● ***Lincoln Mystery Plays***
Aug. 3–18: Travels to Bend, Pendleton, Eugene, Ashland, and Portland. Reenactment of medieval folk dramas by a visiting troupe from England.

● ***Scandinavian Festival***
Aug. 10–13: Junction City. Each of four days of dancing, singing, feasting, and games honors a different nationality—Swedish, Norwegian, Finnish, or Danish.

SOUTH DAKOTA

Tourism Dept.
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● ***Corvette Classic***
Jul 13–16: Sioux Falls to Spearfish. World's longest and largest Corvette Caravan motors 400 miles across state.

● ***Threshing Bee***
Aug. 5&6: Burke. Antique steam engines and tractors, with contests and buggy rides for the whole family.

● ***Oahe Lodge Couples Fishing Tournament***
Aug. 29: Pierre. One of few couples' tournaments around—cash awards/trophies to winners.

TEXAS

Texas Travel & Information Div.
State Dept. of Highways
11th and Brazos streets
Austin, Texas 78701
(512)463-8585

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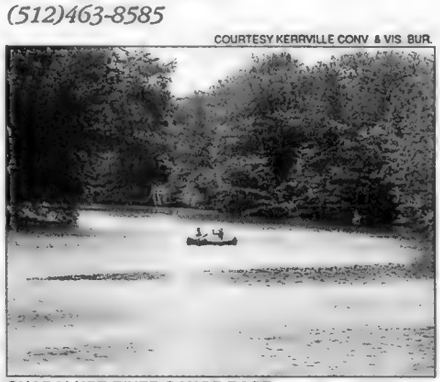

GUADALUPE RIVER CANOE RACE

● ***Guadalupe River Canoe Race***
Jul. 4: Hunt to Kerrville. Timed race of 12 miles along the Guadalupe River.

● ***Sam Bass Day***
Jul. 15: Rosston. Gunfighter team competition, goat scramble, and horseback games for all ages.

● ***Aqua Festival***
Aug. 4–12: Austin. National and local

talent, night water parade, boat races, fireworks, art show.

● ***Ogletree Gap Folklife Festival***
Aug. 5&6: Copperas Cove. Cavalry charge and equestrian feats along with pioneer crafts, skills, and foods.

UTAH

Utah Travel Council
Council Hall/Capitol Hill
Salt Lake City, Utah 84114
(801)538-1030

● ***54th Annual Ute Stampede***
Jul. 13–15: Nephi. Professional rodeo, carnival, parade, chuckwagon breakfast.

● ***Calligraphy Exhibition***
Jul. 22–Sep. 3: Springville. Utah's Calligraphic Society sponsors an exhibit of elaborate handwriting styles.

● ***Bear Lake Raspberry Days***
Aug. 3–5: Garden City. Celebrate the berry harvest with a Little Buckaroo rodeo, street dance, yummy treats.

WASHINGTON

Dept. of Trade and Economic Develop.
Tourism Div.
101 General Administration Bldg.
Olympia, Washington 98504-0613
(206)586-2102

● ***Llama Fest***
Jul. 1&2: Fall City. Meet llamas up close, take a llama cart ride, and learn about them in slide programs and talks.

● ***Outdoor Summer Musical "Oliver"***
Jul. 13&14, 20–22, 27–29: Fort Walla Walla Amphitheater. Oliver Twist, Fagin, and the Artful Dodger cavort in the timeless Dickens tale.

● ***Canterbury Faire***
Aug. 18–20: Kent. Sip "High Tea" with armored knights and Elizabethan characters. Stage entertainment.

WYOMING

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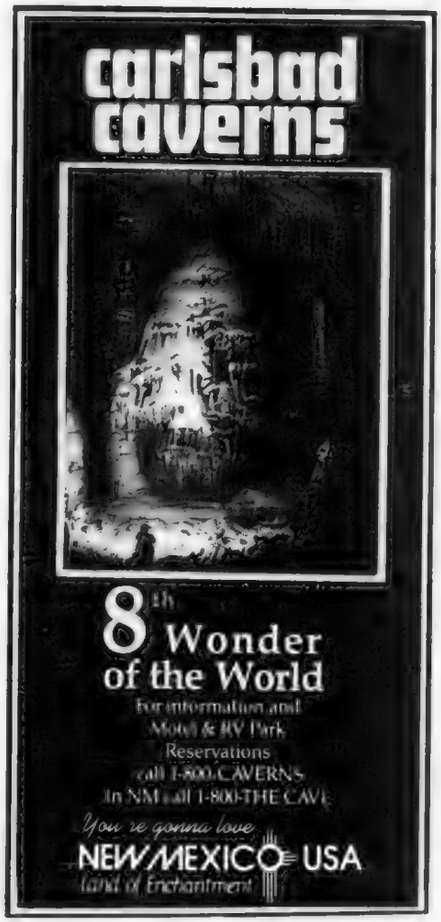
Cheyenne, Wyoming 82002-0660
(800)225-5996 or
in-state (307)777-7777

● ***Flaming Gorge Days***
Jul. 7–9: Green River. Named for nearby Nat'l Rec. area, festival includes mud rally, tug o' war, 5K run, & more.

● ***Wind River Nat'l Art Exhibit***
Jul. 23–30: Dubois. Open to all artists, this judged show is in its 41st year.

● ***Bozeman Trail Days***
Aug. 16–20: Fort Phil Kearny (Sheridan). Tours and films focus on the Cheyenne/Army battles of the late 1800s. Pre-registration suggested.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WESTERN RUSTIC FURNITURE

by Wally Reber and Paul Fees

Chandelier. Measuring over four feet from edge to edge, this intricately designed and hand-wrought carousel of Indians and buffalo circling a painted rawhide tipi epitomizes Molesworth's interpretation of Western chic. Courtesy of Pahaska Tepee Resort, Cody, Wyoming.

Living room setting, TE Ranch, Cody, Wyoming. Created in the mid-1940s for Robert Woodruff, then chairman of the Coca-Cola empire and owner of Buffalo Bill's TE Ranch. The sofa features the characteristic split burl arms with the chairs incorporating shaped and padded arms with a leather basketweave "filler." The reversible cushions are covered on one side with top-grain leather, on the other with Chimayo weaving from the American Southwest. In the background is a small chest with a carved door and leather top, a leather-covered lamp with rawhide shade, and a hardwood gun cabinet with decoration, hinges and gun hangers wrought from iron in a duck and cattail motif. Courtesy of Mr. and Mrs. Charles W. Duncan, Jr., Houston, Texas.

To amuse the dudes and enhance Western experience

PICTURE A RANCH-HOUSE LIVING ROOM AS YOU DAYdream your own Zane Grey western, and what do you see? Sturdy pine chairs? Indian rugs? Plenty of leather and wrought iron? Perhaps you see a Russell picture on the wall beneath a hunting trophy. It is a look as Western as Wyoming and as contemporary as Scottsdale. In 1902 real cowboys are supposed to have started talking like Owen Wister's Virginian because that's how folks came to expect them to talk. Well, your imagination is furnishing the West in the style you have come to expect, a style developed in the 1930s by a craftsman and designer named Thomas Canada Molesworth.

Molesworth was a manufacturer of "home-made" furniture in Cody, Wyoming, when Pennsylvania publishing magnate Moses Annenberg commissioned him in 1933 to furnish the vast rustic retreat Annenberg built for himself in a remote corner of the Cowboy State. Annenberg felt he was hiring a local practitioner of the rustic, a Western maker of Adirondack furniture. He was following the tycoons of New York who began to build homes and

Photos by Robert Weiglein, courtesy Buffalo Bill Historical Center

A dining room set created by Molesworth's Shoshone Furniture Company for the TE Ranch, Cody, Wyoming. The setting features a twelve-foot, white-leather-covered table, chairs decorated in a unique pierced-back "gunfighter" motif, and two buffets constructed of pine, with a fir pole and leather veneer. Courtesy of Mr. and Mrs. Charles W. Duncan, Jr., Houston, Texas.

Armchair. This Thunderbird Keyhole chair (c. 1940), constructed from fir and southern hardwood and trimmed in top-grain leather and brass is classic Molesworth design. The back is hand routed and painted and representative of one of a number of typical design idioms used by Molesworth. Courtesy of Mr. and Mrs. Robert D. Coe II, Cody, Wyoming.

"Interior West: The Craft and Style of Thomas Molesworth" is a major summer exhibition of design and decorative arts at the Buffalo Bill Historical Center in Cody, Wyoming. The exhibit runs from June 19 through September 10, 1989.

hunting lodges in the Adirondack Mountains in the 1870s. To emphasize and enhance their escape from the city, they furnished their retreats with the rustic creations of local craftsmen. The profusion of native woods in both structure and embellishments helped bring the outdoors inside and effect a compromise between country simplicity and city comfort.

At least as applied to furniture, "rustic" does not mean "naive." Nor is it necessarily a country style. The words most often used to describe it are "urban fantasy." Rustic furniture is characterized by the use of natural-appearing woods. It first enjoyed a vogue in the mideighteenth century in the gardens of wealthy Europeans. Rustic forms were even imitated in other materials, such as cast iron painted brown or green. The fashion recurred through the nineteenth century until rustic furniture was finally brought indoors in the United States, which did not share so widely in the European landscaped garden tradition.

Molesworth's response for Annenberg's "Ranch A" was to combine several traditional rustic and Western elements in new and sophisticated ways. He made chairs and couches on massive pole frames with prominent pine burls and cushions of leather faced with fabric especially woven in Chimayo, New Mexico. He created an almost "western Gothic" dining room with carved high-back chairs and a table for twenty covered with leather, smoothly finished and dyed white. The cabinet and wet bar are incised with Western motifs—Molesworth turned Annenberg's initials into Indian tipis. Beds are carved with animal heads; end tables are of twig; drapes are pale horsehide edged with beadwork. Molesworth made chandeliers and firescreens of wrought iron with silhouettes suggesting Indian villages. He scattered forty-two Navajo rugs through the lodge and hung the walls with Western photographs and paintings in fir-pole frames. On a balcony he placed Adirondack lounges. For the walls nearby he made grotesque coyote-head sconces with lights suspended from the jaws.

The design and craftsmanship were heavy handed, even crude by Molesworth's later standards. But a style was born. By successfully uniting elements of the Southwest, mountains, and plains, he had surpassed the localism of most rustic furniture makers.

Divorced from their surroundings, rustic chairs can appear clumsy, or even primitive. But "the concept of a rustic chair is unusually sophisticated," wrote decorative arts historian Sue Honaker Stephenson. Rustic simplicity is really not so simple. The apparent rusticity and informality of Thomas Molesworth's rooms and chairs belie the care and deliberation that went into their creation.

In fact, Molesworth was a trained and self-conscious artist. He was born in Kansas in 1890 to a prosperous preacher who moved his family to southeastern Montana, near Billings. Young Molesworth became an excellent horseman and an admirer of Western art. Deciding to be a painter, he went east to the Art Institute of Chicago for the school year 1908–1909. There he excelled in studio work despite living his life as artistically as a generous allowance permitted.

MOLESWORTH'S PARENTS SUFFERED REVERSES IN real estate speculation that dimmed their appreciation of their son's work, however, and his father advised him, "You'll never be a Charlie Russell. Come home and make a living." For a time Molesworth labored at a Chicago furniture firm, worked in a bank, served a stint in France with the Marines during World War I, then managed the Rowe Furniture Company in Billings. In 1917 he had married LaVerne Johnson, a native of Byron, Illinois. By 1931 they had two small children. Molesworth decided then, according to his son Lee, that "he'd rather die broke than work for someone else," and he moved his family south to Cody, population about 2,000, and opened his own furniture business.

Molesworth was a popular and gregarious man, a member of most of Cody's men's clubs and (important in a small Western town) a good card player. He also was an artist who found his own best medium when he "got to tinkering around with native woods." The Annenberg commission launched his career as a designer and manufacturer. Not long afterward, Molesworth's work was much in demand for hotel lobbies (including the Pendleton in Pendleton, the Stockmen's in Elko, the Wort in Jackson, the Northern in Billings, and Cheyenne's famed Plains Hotel), for dude ranches and guest lodges, and for other public spaces. For a while his furniture was marketed to wealthy sportsmen worldwide by Abercrombie and Fitch.

Molesworth's designs became bolder, more cleverly Western. In his use of materials and combining of function, he became more and more innovative. He spent months in the Southwest buying Navajo rugs and weavings. He covered a piano in leather and tacks. He built radios into desks and covered them with pastel leathers and pole-trim facings. He carved utility drawers into burl-based lamps. Molesworth made annual trips to the Chicago Furniture Mart where he studied and measured fine furniture both for its materials and to adapt its proportions. "He was an artist, not an engineer," said his son, and his construction techniques were simple and sturdy, adaptable to the assembly-line methods he adopted for manufacture.

In the meantime Molesworth cultivated Western artists and photographers (whose work he incorporated in his designs and interiors), among them, Edward Grigware, Hans Kleiber, E. W. Gollings, Stan Kershaw, and Frank Tenney Johnson. With Grigware and Kershaw he even set out to create an artists' colony in Cody.

By 1940 Molesworth was engaged in one of his finest commissions, the interiors at Buffalo Bill's old TE ranch, then owned by Coca-Cola's Robert Woodruff. Set in the

narrow South Fork Valley of the Shoshone River, at the foot of the spectacular Absaroka Mountains, the TE had been a truly spartan ranch retreat for Cody. The original cabin was little more than shelter from the Western outdoors. In designing the interiors of Woodruff's big house, Molesworth transcended the rustic. He used leathers that are richly hued in red, black, yellow, green, and even turquoise. The big chairs and couches feature smoothly finished fir and gnarled pine burls, but Molesworth also introduced the use of exotic southern hardwoods. Fire screens, chandeliers, burl lamps with hand-painted shades, beaded curtains—all are marked by cowboy, Indian, and hunting motifs. Beds and end tables bear carved horses and saddles.

There are whimsical touches that few designers could have effected without seeming trite. The dining chair backs, for instance, are cut out and pierced in the shape of a bowlegged cowpoke. An easy chair is embellished with moose antler "wings" and is accompanied by an elk-hoof smoking stand. Inspired by the Art Institute of Chicago's collection of seventeenth- and eighteenth-century iron candle holders—weirdly attenuated shapes on tripod bases—Molesworth created freestanding wrought-iron ashtrays and other accessories that are lightened by their cartoonish resemblance to jackrabbits and mules. He furnished a sun porch with rush furniture, manufactured in Chicago, and with brightly upholstered cushions. The main room carpet was custom loomed with TE brand insets.

THE OVERALL EFFECT IS WESTERN, ROMANTIC, YET somehow witty and cosmopolitan. The furniture and furnishings seem unique yet comfortably familiar. Each room is a roomscape, a unity of art and furnishings appropriate both to setting and to function. And all work together unmistakably to enhance the Western experience of their owners and guests. Just as the rustic is supposed to evoke country and nature, Molesworth's work evokes the West. The effect is far more complex than a simple mediation between urban and rural or between the drawing room and the hunting lodge. Like the paintings of the best Western artists, the furniture and roomscapes allow their audience to appreciate without embarrassment the West of romance.

One critic of modernist extremes in pre-WW II design, Meyric Rogers, suggested that the home might become "a retreat and recreation from the demands of efficiency, organization, and mechanism, a place where a comforting and not a burdensome contact with the past may be re-established." Molesworth's interiors facilitate that comfortable connection with the past but somehow escape nostalgia. He created and sold an enthusiasm for ambience. Woodruff and his friends were sincere enough in their admiration that they brought orders to Molesworth to decorate rooms, clubs, and even yachts, from California to Dwight Eisenhower's Gettysburg, Pennsylvania, farm.

The furniture provided, and continues to provide, imaginative connections that enhance the Western experience of its users. This is the theme of an investigation undertaken by a University of Wyoming graduate student, Megan Woods. Originally destined for public places and for enjoyment by tourists to the West, Molesworth's work found its way into the private homes of prosperous Westerners. If it originally set out to amuse the dudes, it became locally the "last word in elegance," according to a Cody businessman. A 1941 traveler's guide recommended a visit to Molesworth's shop as an authentic Western experience. The furniture is authentically Western. When it is brought into Westerners' own dens and parlors, Woods notes, "The rooms openly acknowledge that we can be tourists in our own homes."

Molesworth's creations inspired many imitators, some of them innovative craftsmen of the "ranch style" of furniture. The original pieces are gradually disappearing from public view, from the hotels and lodges that Molesworth decorated into the homes of appreciative collectors. Sturdily built of top-grade materials, they will last for generations.

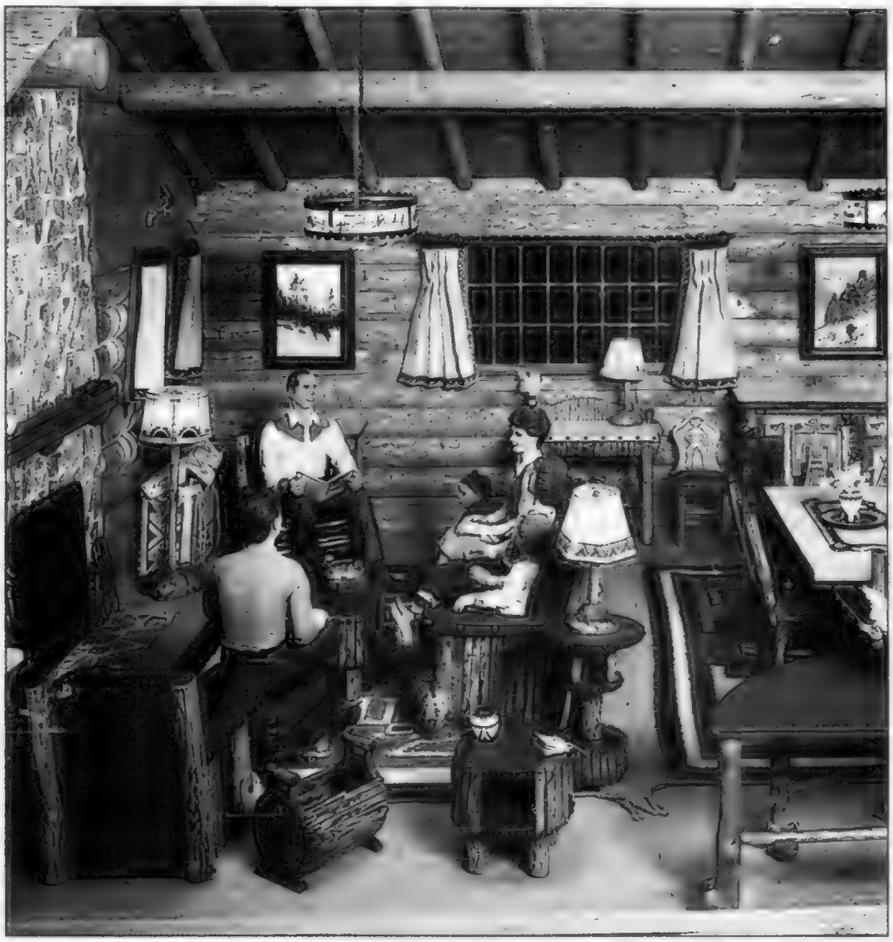
From the rough and ultramasculine interiors of Annenberg's Ranch A to the Western cosmopolitanism of the TE was a short but significant step. A recent article in *Architectural Digest* lauded Molesworth as someone who "emerged as one of the most original and considerable figures in American design" before 1977, the year of his death. His designs helped easterners to experience the West. They gave Westerners a contemporary and self-conscious connection with the romance of their past. ✡

The text for this article has been adapted by the authors from the catalogue essay for the exhibit "Interior West." The catalogue is available from the Buffalo Bill Historical Center in Cody, Wyoming.

BIBLIOGRAPHIC NOTE

Little has been published about Thomas Canada Molesworth or ranch-style design. An excellent introduction is Michael M. Thomas, "In the Shadow of the Rockies: Renewing the Historic Cody Ranch in Wyoming," *Architectural Digest* (September 1987). Books that proved helpful in the preparation of the exhibit and this article include Meyric Rogers, *American Interior Design* (New York, 1947); Sue Honaker Stephenson, *Rustic Furniture* (New York, 1979); and Craig Gilborn, *Adirondack Furniture and the Rustic Tradition* (New York, 1988). Megan Woods' unpublished graduate paper "Interiors of a Western Mind: Thomas C. Molesworth, Roomscape Designer" began as an internship project in 1987 at the Buffalo Bill Historical Center and is on deposit there and in the American Studies Department, University of Wyoming.

Wally Reber, *Assistant Director, and* **Paul Fees,** *Senior Curator, both came to the Buffalo Bill Historical Center in 1981. Wally makes chairs; Paul sits on them.*



Lilliputian Roomscape. With dining room chairs only six inches tall, this miniature suite was constructed with the same skill, care, and materials as the full-size pieces. Originally used as salesmen's samples, the tiny furniture was shown to prospective clients to generate orders for Molesworth's craft and is currently used as an exhibit in an interpretative center. Courtesy of Church of Jesus Christ of Latter Day Saints Visitor's Center, Cody, Wyoming.

Small desk and chair designed by Thomas Molesworth for the TE Ranch, Cody, Wyoming. Semicircular, the desk features a bookshelf on the round face and is constructed of pine and plywood, with pole and leather veneer. The keyhole chair is crafted from fir and hardwood, has a leather-covered seat and a stylized horse motif routed on the back. Courtesy of Mr. and Mrs. Charles W. Duncan, Jr., Houston, Texas.

WHEN YOU GO

The exhibit "Interior West" runs at the Buffalo Bill Historical Center from June 19 through September 10, 1989. For more information write to the Historical Center at P.O. Box 1000, Cody, Wyoming 82414. Or call (307) 587-4771.

The BBHC has four major museums: Whitney Gallery of Western Art, Plains Indian Museum, Buffalo Bill Museum, and Winchester Arms Museum. They are open seven days a week, May through October: 8:00 A.M. to 5:00 P.M. in May; 7:00 A.M. to 10:00 P.M. in June, July, and August; 8:00 A.M. to 8:00 P.M. in September and October. Open Tuesday through Sunday, 10:00 A.M. to 3:00 P.M. during March, April, and November.

General admission to the BBHC is: $5.00 adult; $4.25 senior citizen; $3.25 student; $2.00 youth; $14.00 family. Children under six and members admitted free.

Cody, Wyoming, is on Highway #14 (#20), about 50 miles east of Yellowstone National Park. Many vacationers visit the Historical Center on their way to Yellowstone. If you make Cody an overnight stop, you might choose to stay at the Irma Hotel (307)587-4221 or the Lockhart Bed & Breakfast Inn (307)587-6074. For additional information, call the Cody Country Chamber of Commerce at (307)587-2297 or write to them at P. O. Box 2777-AW, Cody, Wyoming 82414.

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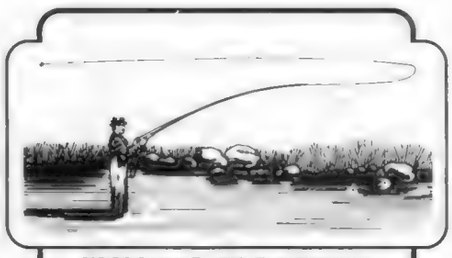

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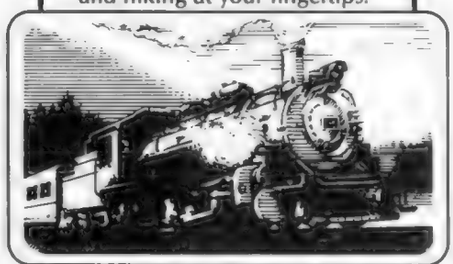

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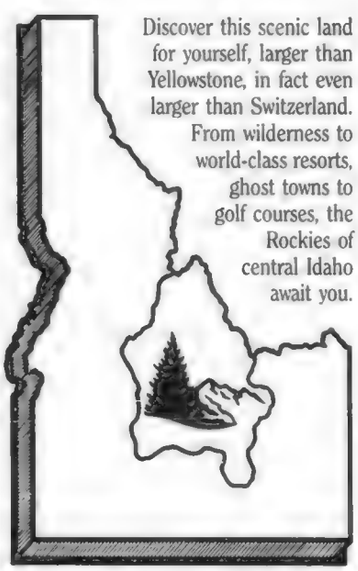

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COURTESY HELENA ARTS COUNCIL

Art lovers join artists in Montana get-together

Artist Bob Morgan paints in the Quick Draw event with the Rockies in the background.

WESTERN RENDEZVOUS OF ART

by Kent R. Davies

SEE A QUICK DRAW CONTEST, AND TAKE A BOAT RIDE down the Missouri River between "most remarkable" cliffs. This is not an invitation to re-enter the Old West but a call to an unusual kind of rendezvous that convenes every summer near Helena, Montana. Though the get-together is based on the Rocky Mountain fur traders' rendezvous of the nineteenth century, this is no brawling, high-living spree. The Western Rendezvous of Art brings together many artists with works to sell, who enjoy each other's company. This group camps out the better part of a week to create new works in the outdoors, exchange ideas, and make new friends. Their supporting public comes from all over North America to meet and socialize with the artists and to purchase their works on exhibit at the Holter Museum in Helena. The artistic subject matter is wide ranging, from sensitive pastel portraits to

COURTESY THE ARTIST

PHOTO BY D. SHARON HILL

(Above) The Old Timer *by Paul Calle, pencil, 13x13.* (Left) *Rendezvous guest-juror Richard Schmid displays his Quick Draw portrait of guest-artist Terry Mimnaugh.* (Opposite, clockwise, upper left) The Lost Dutchman *by Dan Huber, bronze, 16x10x17. Artist Ned Mueller gains attention of spectators as he hurries to finish his Quick Draw entry.* Sharing a Verse *by Tom Browning, oil, 15x18.*

COURTESY THE ARTIST

PHOTO BY D. SHARON HILL

COURTESY HELENA ARTS COUNCIL

colorful impressionistic landscapes.

Held annually the third week in August, the Rendezvous is much more than an art exhibition. Its organizers skillfully blend some of America's finest art with Montana's warm Western hospitality to brew up a special week of hearty barbecues, historic boat rides, incredible artistic Quick Draws, lively receptions, and dramatic auctions.

Helena artist Robert Morgan developed the concept of the Western Rendezvous of Art. He and his colleague Jack Hines worked to establish a core group of professional artists who would return to the Rendezvous each year. The Helena Arts Council enthusiastically agreed to sponsor the annual affair, with the first show being held in 1972 at the Montana State Historical Society. In addition to the core group of thirty nationally recognized artists, the Rendezvous annually invites distinguished guest artists to participate in the festivities. From this group they select new artists to become permanent members.

The Rendezvous starts for the artists and their families during their camp-out (which begins on Sunday, August 13, this year) where they sculpt, paint, and greet the guest artists in a colloquial environment. Held each year in a different wilderness location around Helena, the Rendezvous camp-out is "both fun and professionally exhilarating," as Oregon artist Tom Browning puts it. The relaxed ambience of the camp-out helps to develop a refreshingly unique, noncompetitive camaraderie among the artists.

This camaraderie prevails among the art public (patrons) as well. For many of them the Rendezvous commences when artists and nonartists join in the Thursday evening picnic and boat trip down the Missouri River. A sense of history pervades the outing as the boats leave the sunlit dock to trace the historic wake of Lewis and Clark's Voyage of Discovery through the spectacular canyons of the "Gates of the Mountains."

The jokes, tall tales, and friendly ribbing that accompany any Rendezvous event quickly fade as the boats silently pass the intimate scene of a beautiful spotted fawn peacefully suckling a doe. And around the next bend the rare sighting of eight wild mountain sheep grazing undisturbed near the canyon's shoreline confirms that you are definitely in a special place. Further downriver, time retreats to another century as 200-year-old Indian pictographs come into view on the canyon wall.

HEARTY APPETITES WELCOME THE TEMPTING AROmas of the evening picnic at the secluded and historic Meriwether Camp where the Lewis and Clark Expedition camped overnight during their passage through the canyon. Laughter and music quickly fill the canyon as the blue-grass band picks up the tempo, the setting sun's gentle light slowly sneaks up the canyon's multicolored walls, and the roast beef, Western beans, salads, and drinks are enthusiastically consumed.

On Friday night the Rendezvous holds a reception and artist autograph party, including the weekend patrons. At this event six Merit Awards are given for the Rendezvous' artistically superior works of art. In 1988 the Juror was John Manson of Colorado Springs, Colorado, former publisher/editor of *Western Art Digest* and an avid Western art enthusiast and collector. Mr. Manson's "personal preference for individual pieces of art" led him to choose the following for the Merit Awards: Sandy Scott, Lowell Ellsworth Smith, Jim Daly, Everett Raymond Kinstler, Richard Schmid, and Tom Browning.

Early Saturday morning artists and spectators head up McDonald Pass to the Quick Draw event at Frontier Town near the Continental Divide. The Quick Draw was the original idea of Robert Morgan in 1977 to help the out-of-town artists defray their travel expenses. It is now widely imitated at art shows throughout the nation and is easily the Rendezvous' most popular event.

A six-shooter loudly signals the start of the Quick Draw, allowing each artist thirty minutes to complete from "scratch" a painting or sculpture that is then auctioned off to the highest bidder. Today, proceeds are divided equally between the artist and the Helena Arts Council. In 1988 successful bids at the Quick Draw ranged from a few hundred dollars to over $5,000. Artist Newman Myrah of Portland, Oregon, likes the informality of the Quick Draw where "people feel they can come up and talk to you about how your work is being created."

The nonartist guests enjoy the Quick Draw because they can compare artistic styles and see their favorites in action, an opportunity that few art lovers would otherwise have. Tom Browning notes: "A thirty-minute painting doesn't sound like too much, but when you get to see the Quick Draw, it gives you a little more appreciation for what people can do. The talent and creativity that is out there is obvious."

One aspect of the Rendezvous' Quick Draw that makes it so fascinating is the unpredictability of holding it outdoors. With a chuckle Newman Myrah remembers one Quick Draw: "The wind came up, picked up the pallet right off my French easel, and whipped it right on this guy's chest, where it slowly slipped clear down to his knees. I looked at him and he looked at me and I said, 'Well, do you want me to sign it?'"

The main attraction of the weekend is the great number of art works by Rendezvous artists on display at the Holter Museum of Art and available at Saturday evening's stated price sale. These works confirm the artists' and patrons' concurrence that the Rendezvous is one of the top four shows in the United States. Each artist sets the price attached to his work or works on exhibit. Each buyer signs up for works he would like to purchase. However, only if the buyer's name is drawn by lot does he have the opportunity to buy a chosen work. The system results in a great deal of anticipation, suspense, jubilation, and disappointment. Proceeds from the sale go to the Helena Arts Council, sponsor of the Rendezvous. In 1988 individual prices ranged from a few hundred dollars to a high of $24,000.

COURTESY THE ARTIST

Mexican Marketplace
by Newman Myrah
Oil, 24x36

FOLLOWING DINNER AND THE LIVELY SALE, THE WINNER of the prized Shorty Shope People's Choice award is announced. This honor is conferred on the artist whose piece is judged the best by a secret ballot of the Rendezvous guests. The well-deserved award for 1988 went to Jim Daly from Eugene, Oregon, for his oil painting *Wiped Out* (30" x 40").

On Sunday morning artists and patrons gather for a hearty brunch before heading home. Robert Morgan observes with obvious civic pride: "Where else in the country can you take a boat ride through an area like the Gates of the Mountains and have a good feed at Lewis and Clark's campground. It couldn't have been any prettier, and the wild game was everywhere. And then on Saturday you are sitting on the spine of the continent, the Continental Divide, and you enjoy the beautiful vista there. These kinds of experiences are hard to find anywhere. There is nothing like it."

The Rendezvous is one of North America's finest art shows, and that's only one reason for going back each year. Montana's Western hospitality and magnificent scenic backdrop ensure a relaxed and pleasurable outing as well as an artistic experience. Kay Lytle from Helena summed it up best by encouraging everyone "to come and relax and let yourself kind of get carried away with the Rendezvous. It's a great way to go."

When You Go: *In 1989 the Western Rendezvous of Art will be held the week beginning August 13. Activities for art lovers (patrons) begin on Thursday, August 17, with the picnic and boat ride on the Missouri River. A patron's ticket for weekend activities costs $65. Tickets for the Thursday night activity may be bought separately. Art lovers interested in attending the Rendezvous should make reservations at once with the Helena Arts Council, 12 East Lawrence St., P.O. Box 1231, Helena, Montana 59624. Tel: (406)442-6400. The artists' works will hang in the Holter Museum of Art through September 24.*

Plan an extra day to investigate the sights around Helena, Montana's historic capital city. For information regarding accommodations in Helena, call Travel Montana (Montana Department of Commerce) 1-800-541-1447.

Kent Davies *of Renton, Washington, is a free-lance writer and avid art collector. His work has appeared in numerous national and international publications.*

PLACES TO STAY

PHOTO BY THE FUGATES

Hotel St. Francis: A Santa Fe Oasis

by Francis L. & Roberta B. Fugate

Like the ancient phoenix, Hotel St. Francis rose from ashes as a serene oasis only a block from Santa Fe's historic Plaza. In fact, the St. Francis carries on after the demise of *two* former incarnations. The original Palace Hotel, built in the 1880s, was destroyed by a spectacular fire. It was replaced by the De Vargas Hotel in 1924, relocated just across the street from New Mexico's Capitol.

The De Vargas was an immediate success, becoming a mecca for politicians. During the 1930s and 1940s, unofficial caucuses were held in a small room behind the bar at the De Vargas. "Everything that became legislation was created here," one ex-legislator recalled.

In the 1940s, Mrs. Pat Vigil became the resident owner, and the De Vargas continued its role as the political nerve center of New Mexico until the 1960s when politicians took a fancy to a newer hotel, closer to the Capitol. The De Vargas began an economic decline which led it to become a part of Skid Row, and the hotel gradually turned into a refuge for itinerant artists and street people. Someone pointed out to Mrs. Vigil that one of the paintings in the lobby, *Passing Storm* by Fremont Ellis, was quite valuable. Did she have it insured? She did not. The painting disappeared from the lobby.

Those dark days were not without humorous moments. One manager depended upon his pet poodle to screen guests. The poodle sat on the registration desk beside him, and if the dog growled at a prospective guest, the manager informed the applicant that no rooms were available.

As the 1980s dawned, Santa Fe became the focal point of tourism in New Mexico, and the location of the De Vargas—only a block from the Plaza, surrounded by posh boutiques and galleries—was too good to waste. The fine, old brick structure was basically sound. Investors came forward to renovate and restore the hotel. Twenty-five permanent residents had to be relocated, and furnishings were put in storage. Then a wrecking crew arrived to rip away the many modifications that had been added over the years, defiling the original structure.

As the hotel was being turned over to the new operators, Mrs. Vigil told them they did not have quite all of the artwork that went with it. She led them to the bathroom in what had been her apartment. Under a false floor was the Fremont Ellis painting. Today *Passing Storm* hangs in the lobby to the right of the fireplace that has been faithfully returned to vintage 1924.

Six million dollars later in December 1986, the Hotel St. Francis opened, the building displaying the sparkling art deco it offered at its inauguration in 1924. The lobby has its original airy spaciousness accented by palms. A veranda invites al-fresco lolling and people-watching during the summer. The De Vargas Bar is the only vestige of the old name.

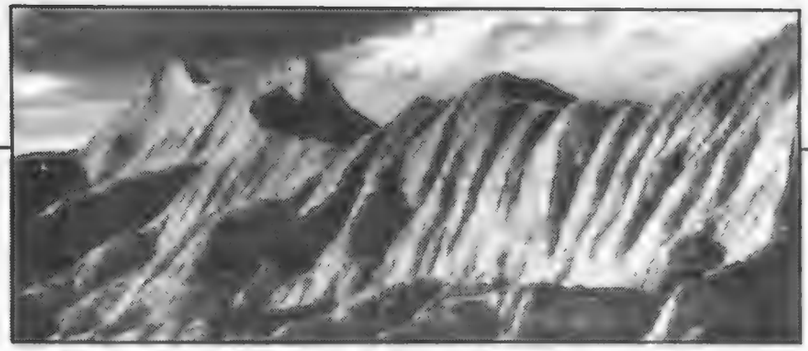
"You must have a few ghosts left about from those lost souls who lived here during the sixties and seventies," we suggested.

"Oh, we got rid of all the bad vibes," said manager Jacqueline Thompson. "The end of the warehouse where we stored the furniture during renovation literally vibrated for a week after we moved in. Nobody can explain it, but *we* know it was the bad vibes leaving.

"But we do have one former guest who comes back every day," said Mrs. Thompson. "You noticed the scale down on the landing?" We had: YOUR WATE AND FATE. It was the only genuine old-fashioned penny-scale we had seen in years. "One of our old residents weighed himself on that scale every day. He still comes in to weigh, so we left it there for him."

Definitely, there are no bad vibes left in the refurbished St. Francis. Its restoration, thoroughly researched to meet the standards of the National Register of Historic Places, takes one back to the 1920s when high ceilings and casement windows were the order of the day. Brass and iron bedsteads are accented with period pieces of cherrywood, mahogany, and marble. Bathrooms feature the original hexagonal-tile floors and porcelain or marble pedestal washbasins. Modernization has been artfully concealed. For example, television sets are hidden in armoires.

For both visitors and localites, the lobby is a welcoming from the hurly-burly of



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sightseeing, shopping, and working around Santa Fe's Plaza, particularly during Afternoon Tea from 3:00 until 5:30. Service is in the English tradition with such blends as Earl Grey and Darjeeling—never pressed into flat little bags—supplemented of course by scones, pastries, and finger sandwiches. "Meet me at the St. Francis" has become a catch phrase for knowledgeable Santa Feans. It presages an hour or so of relaxed, quiet contemplation and conversation.

As hotels go, the St. Francis is small, featuring eighty-one rooms and two suites. Rates are from $60-175 double. (Rates are subject to change; please call for verification.) There is complimentary parking for guests, a definite plus in Santa Fe where parking is at a premium, particularly during the season. For reservations address: Hotel St. Francis, 210 Don Gaspar Avenue, Santa Fe, NM 87501. Telephone: (505)983-5700 or 1-800-666-5700.

Francis *and* **Roberta Fugate** *are inveterate travelers of the West.*

PHOTO BY THE FUGATES

Eating at the St. Francis Is Sinful

by Francis L. & Roberta B. Fugate

In these days of diet consciousness, eating at the Hotel St. Francis can be absolutely sinful. Our downfall began as we returned from gallery-hopping our way around Santa Fe's Plaza. Afternoon Tea was just starting, and a crackling fire invited us to dawdle. A pot of hot tea would be just the thing—nothing but tea because we planned an early dinner.

A choice had to be made: Darjeeling, Earl Grey, Passion Fruit, Pouchkine, Lemon Verbena, or St. Francis Blend, the latter a mixture of Darjeeling and Ceylon. Pouchkine was chilled with slices of orange and lemon. We would take Passion Fruit; we had never heard of that, either.

We had just sniffed the heady fragrance and tasted the tangy tartness when the pastry cart wheeled up: crustless finger sandwiches filled with smoked seafood spreads, sliced cucumbers, or cream cheese and walnuts; petit fours. . . .

"What are those?" "Linzer Torte Cookies" (we followed the waiter's pointing finger), "and piñon fudge, and cranberry and raisin scones." The biscuitlike scones looked harmless enough—until the waiter dolloped out a generous serving of tart and sweet clotted cream and jam. Inside the crusty exterior the scones proved to be feather-light. An hour and a half later we made a sticky-fingered trip to the dining room to find out the latest time that we could be served dinner.

The specialty of the house at Francisco's is northern Italian cuisine. The waiter recommended mussels as the lightest meal on the menu. They were served with spinach pasta, done to perfection, neither pasty nor mushy. We were congratulating ourselves on resisting the Pasta alla Santa Fe—a fresh red chile fettucine sauteed with chicken, Parmesan cheese, green chile, and cream—when the dessert cart arrived, laden with temptation to sin.

"That's Amaretto Chocolate Mousse Cake." The waiter pointed; we shook our heads resolutely.

"How about Piñon-Orange Torte with Bittersweet Chocolate? Or Piñon Chocolate Kahlua Pie with Shortbread Crust?" It looked deliciously rich, but we still resisted temptation.

"The Hotel St. Francis Bread Pudding with Whiskey Sauce is very popular. You'll like the Chocolate-Lemon Curd Pie with Shortbread Crust. And this is Five-Nut pie." We continued to shake our heads.

"And this is Rosemary's Chocolate Pâté with Shortbread Crust. It's an award-winning recipe." Who can resist a prize winner! Rosemary definitely had good taste. Besides, it was four hours since we had eaten scones laden with clotted cream and jam.

The pâté was a happy choice. We asked the waiter, "Does Francisco's have a recipe book?" The waiter pursed his lips and shook his head. We would have to talk to the chef.

The next morning after breakfast we caught Chef Rod Clark in a talkative mood. He told us that the St. Francis Almond Brioche Sticky Buns we had just eaten were an accident. The pastry cook had been making sticky buns in the traditional manner when he ran out of pecans. Why not use almond slivers? The practice continued by popular demand.

No, Francisco's did not publish a recipe book, but Rod graciously consented to share the prize-winning recipe. "The secret is good chocolate and good bourbon," he cautioned.

Rosemary's Chocolate Pâté with Whiskey Sauce

Melt over boiling water:

1 lb semi-sweet chocolate
1 cup sugar
1 lb butter
1 cup double-strength coffee

Strain in 8 whole eggs and blend them into the chocolate mixture. Pour into buttered 10" cake form. Bake at 250° for 1 hour until just set. Cool and chill at least 12 hours before unmolding.

Whiskey Sauce

1 quart half-and-half (milk and cream)
3/4 cup sugar
12 egg yolks

Whisk over low flame until steam rises, about 195°. Cool and add 1/2 cup good bourbon.

Now, courtesy of Rod Clark and Rosemary, every third Sunday evening of the month we have a small circle of friends come in to join us in succumbing to sin a la St. Francis.

Francis *and* **Roberta Fugate** *are inveterate travelers and tasters of the West.*

BAUBLES & BANGLES

PHOTO BY CAROL OF CREATIVE CAMERA

Fascinating Small Sculptures Can Be Worn

North Dakotan Marty Berg prefers the term "small sculpture" rather than jewelry to describe his work because "when you wear a piece of small sculpture, you actually are creating a new piece by the addition of your body and personality." Berg started fabricating small sculptures after becoming frustrated creating two-dimensional art. He found that he couldn't achieve the desired feeling from his work. When a jewelry instructor at the University of North Dakota suggested that he turn his drawings into small sculptures to achieve his goals, he found the satisfaction he was seeking.

Berg came by his interest in the arts naturally. His father drew and painted; his mother wrote short stories and poetry. In fifth grade, Berg produced his first show piece—a painting of a snow scene, which he still possesses. In college he majored in engineering but also took visual art classes, resulting in two bachelor's degrees.

What excites Berg most in his craft is the spontaneity generated by using "found" objects, metal scraps in particular, to create his wearable sculpture. In each of his art pieces, Berg tries to incorporate a movable part—it might be a simple ceramic bead in a compartment or a spring-loaded arm to form the idea of tension and compression. For a piece to be a success to its creator, it must "move with the body without distracting the wearer . . . and generate an energy in one's imagination."

Shown here are three examples of Marty Berg's small sculpture. The bolo tie clasp is made of silver and titanium with black onyx beads on a spring rod and a colored metal bar along the side; the strings are of braided black leather. Multi-colored slender bands of titanium encircle and attach to a wider silver bracelet band. A slender silver spike holds malachite beads on one side of the lapel pin, with a colored titanium bar on the other side. Often the colored metal bars or tension details snap out of Berg's sculptures becoming interchangeable with his other pieces to create an entirely new form.

Marty Berg's work can be seen in Grand Forks galleries at The Arts Place and at Browning Arts. Interested readers may write to Berg at P.O. Box 151, Grand Forks, North Dakota 58206.

WESTERN BOOKS IN BRIEF

These books may be purchased from your local bookstore. AMERICAN WEST does not sell them.

We're Czechs *by Robert L. Skrabanek, (Texas A&M Univ. Press, College Station, 1988; illus., biblio., index, 254 pp., $16.95 cloth).*
In an engaging style, the author writes about the proud Czech lifestyle, with its polka bands and practical jokes, in the 1920s and 1930s in the rural Texas community where he grew up.

Coyote Tales from the Indian Pueblos *by Evelyn Dahl Reed (Sunstone Press, Santa Fe, N.Mex., 1988; illus., biblio., 63 pp., $6.95 paper).*
The author has collected tales about one of North American Indians' most enduring symbols—the coyote. In these stories from the New Mexico pueblos, the coyote is a coward, stupid and meddling, but his blunders teach children cultural values and the ways of natural phenomena.

Where the Desert Meets the Sea: A Trader in the Land of the Seri Indians *by David Yetman (Pepper Publishing, Tucson, Ariz., 1988; illus., glossary, biblio., 184 pp., $12.95 paper, $19.95 cloth).*
A mixture of history and observation, these gently told stories are about the Seri Indians, carvers of elegant ironwood sculptures, who live on the western coast of Mexico. The author's reminiscences are told humorously, but the underlying theme is the tragedy of the primitive culture's demise in the face of encroaching technology.

Baja Journey: Reveries of a Sea-Kayaker *by Robin Carey (Texas A&M Univ. Press, College Station, 1989; 183 pp., $12.95 paper, $29.95 cloth).*
An avid outdoorsman, the author recounts his odyssey exploring the east coast of Baja, California, by kayak. He makes discoveries of self while paddling the waters of the Sea of Cortés, stopping to meet local villagers, fishermen, and tourists.

Buried Treasures of the American Southwest: Legends of Lost Mines, Hidden Payrolls and Spanish Gold *by W. C. Jameson (August House Publishers, Little Rock, Ark., 1989; maps, refs., 220 pp., $8.95 paper).*
Legends of caches hiding great wealth continue to fascinate. The author presents thirty-six tales of elusive riches from Arizona, New Mexico, Texas, Oklahoma, and Arkansas for the dreams of the treasure hunter—in body or spirit.

Travel Arizona: The Back Roads, Twenty Back Road Tours for the Whole Family *text by Marshall Trimble, James E. Cook, and Sam Negri* (Arizona Highways, *Phoenix, 1989; color illus., maps, index, 138 pp., $9.95 paper).*
Illustrated with vivid color photographs, this book takes the traveler on tours through Arizona's diverse scenic areas to historic treasures, including Indian cliff dwellings, ghost towns, and cavalry posts. Most of these excursions can be completed in one day of unhurried travel by car.

May Wynne Lamb/Life in Alaska: The Reminiscences of a Kansas Woman, 1916–1919 *ed. Dorothy Wynne Zimmerman (Univ. of Nebraska Press, Lincoln, 1988; illus., notes, 181 pp., $8.95 paper, $19.95 cloth).*
This appealing story portrays a different angle from most early Alaska accounts. May Wynne Lamb was not a gold seeker but a teacher in the Kuskokwim River region in southwestern Alaska. She draws a picture of daily life as she taught and learned from Eskimos.

Outcroppings *by John McPhee, photographs by Tom Till, ed. Christopher Merrill (Gibbs Smith, Salt Lake City, Utah, 1988; color illus., 142 pp., $34.95 cloth).*
The exposed rock outcroppings found throughout the geology of the West reveal the story of their own creation in this oversized book with stunning photographs. The history and people of the region also come to the surface in biographic selections.

To the Land of Gold and Wickedness: The 1848–1859 Diary of Lorena L. Hays *ed. Jeanne Hamilton Watson (The Patrice Press, St. Louis, Mo., 1988; illus., appen., notes, biblio., index, 502 pp., $27.97 cloth).*
This nineteenth-century diary of Lorena Hays describes trail life and lore on her 1853 trip westward from Illinois to California, and life before and after the journey. Hays was a religious woman who sought "to disseminate the blessings of purity and peace" upon what she believed were the low morals of California society.

Frederic Remington—Selected Letters *eds. Allen P. Splete and Marilyn D. Splete (Abbeville Press, New York, 1988; author's line drawings, biblio., index, 515 pp., $29.95 cloth).*
This extensive collection of letters with numerous sketches provides insights about one of the best-known chroniclers of the Old West. Remington was a prolific correspondent as well as an accomplished illustrator, painter, sculptor, and novelist.

New Mexico Hot Springs Guide *by Rick Cahill (Pruett Publishing Co., Boulder, Colo., 1988; b/w illus., indexes, maps, 104 pp., $7.95 paper).*
If you enjoy soaking in a bubbling pool of hot mud or water, this slim volume will be your guide to more than thirty resort and backcountry hot springs in New Mexico.

Brush Country Woman *by Ada Morehead Holland (Texas A&M Univ. Press, College Station, 1988; b/w illus., biblio., 237 pp., $17.50 cloth).*
Helen Sewell Harbison was an extraordinary woman who successfully combined the ranch labors of a man with the work of wife and mother. Through amusing anecdotes and vivid description, the author weaves the fascinating story of Harbison's eighty-eight years, starting in rural, turn-of-the-century South Texas.

Pulling Leather: Being the Early Recollections of a Cowboy on the Wyoming Range, 1884–1889 *by Reuben B. Mullins, eds. Jan Roush and Lawrence Clayton (High Plains Press, Glendo, Wyo.,*

1988; appens., index, 245 pp., $10.95 paper).
In this entertaining reminiscence of his cowboy days, dentist Reubin Mullins reflects, articulately and sometimes with wry humor, on the romance associated with the cowboy lifestyle. He gives an absorbing account of the cattle industry's early days in Wyoming and talks about the fate of the open range.

The Lithographs of Charles Banks Wilson *text by David C. Hunt with commentary by the artist (Univ. of Oklahoma Press, Norman and London, 1989; b/w illus., index, 280 pp., $65.00 cloth).*
This handsome, oversized volume contains strikingly reproduced stone lithographs of the varied landscapes of Oklahoma and some of its people—farmers, Indians, cowboys, and miners. The collection spans the years 1938 through 1986, with explanatory notes by the artist accompanying each reproduction.

The Journals of Lewis and Clark *ed. and intro. by Frank Bergon (Penguin Books, New York, 1989; index, 555 pp., $8.95 paper).*
We experience once again the heroic journey of Lewis and Clark as we travel with the explorers on their Voyage of Discovery. This volume in the Penguin Nature Library includes much natural history not used in some other editions of the epic tale.

My Yellowstone Years *by Donald C. Stewart (Wilderness Adventure Books, Fowlerville, Mich., 1989; b/w illus., 325 pp., $12.95 paper).*
In a pleasing style the author writes a personal account about his thirteen summers spent at Yellowstone National Park from 1951 to 1963 as a dishwasher, park ranger, and ranger-naturalist.

California Festivals: Your Guided Tour to Over 300 California Festivals *by Carl and Katie Landau with Kathy Kincade (Landau Communications, San Francisco, 1989; b/w illus., 268 pp., $9.95 paper).*
Tucked in between descriptions of fog celebrations and sandcastle competitions we learn when and where to find slug pesto, squid pizza, and garlic ice cream. More traditional events, with arts and crafts and music and flowers, round out the selections of festivals in California.

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Letters & Original Accounts of Life in the Southwest, 1860–1960 *by Sharon Niederman (Johnson Books, Boulder, Colo., 1988; b/w illus., 226 pp., $15.95 cloth).*
The courage and pioneering spirit of fifteen distinctive women shine through in these engrossing, intimate accounts of life in the Southwest during the late nineteenth and early twentieth centuries.

The Pacific Crest Trail, vol. I: **California** *by Jeffrey P. Schaffer, et al. (Wilderness Press, Berkeley, Calif., 1989; maps, b/w illus., index, 486 pp., $24.95 paper).*
This comprehensive guide is invaluable for backpackers interested in hiking part or all of the 1680-mile California section of the spectacular Mexico-to-Canada trail. First published in 1973, this fourth edition offers up-to-date maps and terrain descriptions, places to restock, and how to mail supply packages to yourself.

Ugiuvangmiut Quliapyuit=King Island Tales: Eskimo History and Legends from Bering Strait *ed. Lawrence D. Kaplan (Alaska Native Language Center and Univ. of Alaska Press, Fairbanks, 1988; b/w illus., appens., 271 pp., $19.95 paper).*
In simple language filled with rich imagery, the elders of now-uninhabited King Island in the Bering Strait relate stories of their traditional ways. The original Inupiaq Eskimo language is used with the English translation on the facing page. Photographs and narratives provide a remarkable picture of an Arctic culture.

Kwakiutl Art *by Audrey Hawthorn (Univ. of Washington Press, Seattle, 1988; color & b/w illus., appens., glossary, biblio., index, 292 pp., $29.95 paper).*
With superb photographs and informative text the author introduces the technology and craftsmanship of the elaborate, stylized Kwakiutl art in this oversized paperback edition of a volume first published in 1967.

Talons: North American Birds of Prey *by Millie Miller and Cyndi Nelson (Johnson Books, Boulder, Colo., 1989; color illus., 40 pp., $5.95 paper).*
Lovely, miniature watercolor illustrations of raptors grace this stylish pocket-sized guide with concise descriptions of the birds' key features and habitats. A portion of the proceeds from the sale of *Talons* will be donated to the Raptor Education Foundation in Aurora, Colorado.

Old West: Adventures in Arizona *by Charles D. Lauer (Golden West Publishers, Phoenix, Ariz., 1989; b/w illus., biblio., index, 174 pp., $5.00 paper).*
This lively collection of real-life adventures in territorial Arizona portrays tumultuous times with undercurrents of resentment and hostility among opposing factions.

Lost and Found Traditions: Native American Art 1965–1985 *by Ralph T. Coe (Univ. of Washington Press, Seattle, with The American Federation of Arts, New York, 1988; color & b/w illus., glossary, index, 288 pp., $24.95 paper).*
This splendid, large-format volume catalogs current Native American art by cultural region of North America. A brief description including the artist, tribe, and symbolic significance accompanies each beautifully photographed piece in the first paperback edition of a text published in 1986.

Continued on page S14

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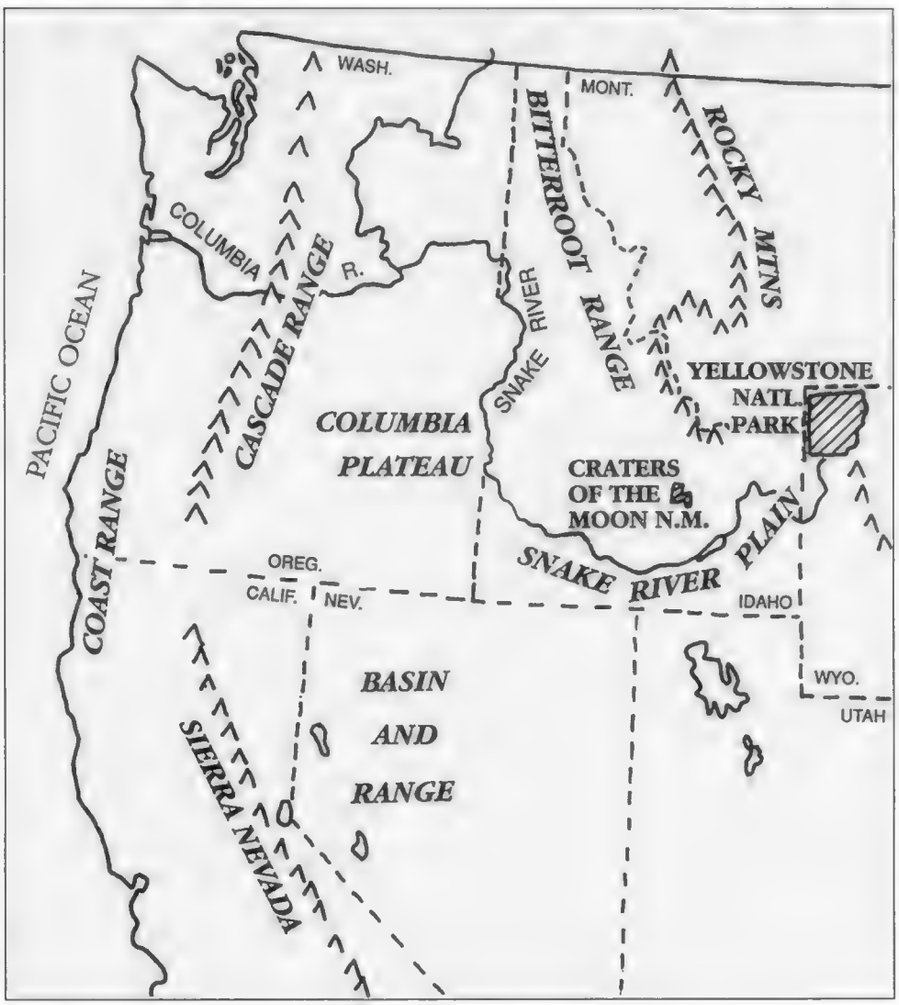

The Columbia River Plateau: Result of Meteorite Impact?

by Stephen L. Harris

If no man is an island unto himself, impervious to external influences, neither is our planet. One of the most exciting new scientific proposals is that Earth's geological development has been significantly determined by extraterrestrial forces. Large meteorites striking the Earth may have produced not only mass extinctions of plant and animal life but also may have initiated plate movement and cataclysmic volcanic eruptions.

According to three geologists at the University of Montana, Professors David Alt, J. M. Sears, and Donald Hyndman, about 17 million years ago a meteorite struck near the southeastern corner of Oregon. The colossal impact triggered a series of geologic processes that radically transformed the West's topography. With its crust fractured from the impact, the Earth bled molten rock as if from an open wound. Immense floods of basaltic lava poured from crustal fractures tens of miles long, inundating vast areas of eastern Oregon, Washington, western Idaho, and northern California.

Highly fluid streams of basalt lava traveled as far as 200 miles from their source and spread out in broad sheets that buried the previously existing landscape. No eruptions in historic time have come near to equalling the enormous volumes of molten rock poured out to create the Columbia River Plateau, the largest volcanic landform in North America. Spreading over the Northwest's interior like a fiery tidal wave, the basaltic lava traveled westward through the Columbia River's ancient channel as far as the Pacific. Some lava flows filled valleys and other depressions between individual peaks of the ancestral Cascade Range.

In some areas, ten thousand years passed between eruptions, allowing reddish soils to develop on lava flow surfaces before they were covered by new effusions of molten rock. In terms of geologic time, however, the Columbia Plateau lavas were erupted with astonishing rapidity. Although the basaltic flood eruptions continued sporadically until about 6.5 million years ago, most of the estimated 60,000 cubic miles of basalt erupted was poured out during a relatively brief time span, between about 17 million and 15 million years ago.

The Columbia River Plateau, covering more than 200,000 square miles, is the earthly counterpart of a lunar mare, an immense lava "sea" formed on the moon's surface following a meteorite impact. The effects of a large meteorite impact do not end with the creation of a voluminous lava sea at or near the collision site. The impact shatters the Earth's lithosphere, the rigid rocky crust and plastic upper mantle, allowing hot material of the interior to expand, liquify, and erupt on the surface. By removing the containing weight of

overlying rock, the impact creates a persistent low pressure cell in the crust, a mantle plume or "hot spot" through which heat rises continuously to the surface.

A hot spot remains permanently rooted in the mantle, but the Earth's outer shell, broken into many rocky slabs or plates, continues to move. As the plate carrying North America on its back traveled slowly westward, eruptions gradually ceased in the Columbia Plateau region. As southern Idaho slid over the hot spot (impact site), violently explosive eruptions occurred, forming a series of huge calderas (volcanic collapse depressions), each of which is east of its predecessors. The last great explosive outbursts ejected huge quantities of rhyolite ash that devastated thousands of square miles about 600,000 years ago and opened the huge Yellowstone caldera. Today the hot spot sits beneath Yellowstone National Park, providing the thermal energy for the park's spectacular geysers, fumaroles, and hot springs.

The Snake River Plain, extending east-northeastward from the Southern Columbia Plateau in Oregon to its apex at the Yellowstone caldera in northwest Wyoming, marks the track of the continent's westward migration over the hot spot. (See Western Geology Illustrated, "The Snake River Plain," AMERICAN WEST, Dec. 1987, pp. 38, 40.) As the continental crust passed over the hot spot, it thinned, spread, and fractured, creating a deep trench that gradually filled with outpourings of basaltic lava. Eruptions began at the southwest corner of the Snake River Plain about 13 million years ago and have continued intermittently at its northeastern tip almost until the present. The latest activity, only 2,000 years ago, formed the cinder cones and basaltic flood lavas in Idaho's Craters of the Moon National Monument. Within a few more million years, the hot spot will be creating volcanic havoc under our northcentral states.

Besides creating the vast Columbia River lava plateau, the hot spot that generated the Snake River Plain, and eventually, the Yellowstone caldera, the meteorite impact also initiated the continental rifting, or splitting apart of the Earth's crust, that formed the northern basin and range of western Utah, Nevada, and northeastern California. The basin and range province, which includes much of the Western interior, is characterized by alternating mountain ranges separated by broad depressions or basins. This rugged terrain is thought to be caused by the extension and thinning of the crust as North America moves westward. As the crust thins and fractures through extension, it is broken into crustal blocks, some of which sink to form basins while neighboring blocks are thrust upward. The crustal fracturing and spreading that formed the northern basin and range region began about 17 million years ago, precisely when the basaltic flood eruptions began at the presumed site of impact in southeastern Oregon. As the Snake River eruptions progressed steadily eastward as the continent passed over the hot spot, so the northern basin and range area expanded eastward as it traveled over the spreading zone created by the impact.

Today most volcanic activity takes place along linear zones where Earth's tectonic plates pull apart or collide, particularly along continental margins where heavier sea floors are sinking or being subducted beneath lighter continental land masses. It has long been a mystery why some of the greatest eruptions of the geologic past—such as the basaltic floods that formed the Columbia River lava plateau—occurred in continental interiors, far from subduction zones. The new theory provides a comprehensive model that explains the formation of our vast lava seas, the origin of hot spots, and even the trigger mechanisms of intra-continental rifting. It also demonstrates that the Earth is not a closed system that determines its own destiny, but that our planet's geology—and life history—may be shaped by foreign objects arriving from distant reaches of the solar system.

Bibliographic note: The extraterrestrial key to present geological processes is lucidly explained by David Alt, J. M. Sears, and D. W. Hyndman in "Terrestrial Maria: The Origins of Large Basalt Plateaus, Hotspot Tracks and Spreading Ridges," *The Journal of Geology*, Nov., 1988, pp. 647–62.

The latest book by **Stephen L. Harris,** Fire Mountains of the West: The Cascade and Mono Lake Volcanoes *(1988), is available from Mountain Press, P.O. Box 2399, Missoula, Montana 59806.*

(Continued from page S12)

Backroad Wineries of California: A Discovery Tour of California's Country Wineries *by Bill Gleeson (Chronicle Books, San Francisco, 1989; b/w illus., index, 218 pp., $8.95 paper).*
Wine connoisseurs will appreciate this enlightening guide to little-known wineries hiding along quiet, scenic drives in northern, central, and southern California.

Inside the Mountains: A History of Mining Around Central City, Colorado *by Terry Cox (Pruett Publishing Co., Boulder, Colo., 1989; b/w illus., glossary, index, 227 pp., $8.95 paper).*
In an easy-to-read style, this profusely illustrated, nontechnical guide relates the gold mining operations—history, geology, and mining methods—in Colorado's historic Central City district.

Letters from the Southwest: September 20, 1884, to March 14, 1885 *by Charles Lummis, ed. James W. Byrkit (Univ. of Arizona Press, Tucson, 1989; b/w illus., index, 363 pp., $29.95 cloth).*
Travel with journalist Charles Lummis on his walk from Ohio to Los Angeles, chronicling his adventures in a series of spirited, topical letters that contain spontaneous details edited out of his letters in *A Tramp Across the Continent* (1892).

Yellowstone on Fire! *by the staff of* The Billings Gazette (The Billings Gazette, *Billings, Mont., dist. by Falcon Press, Helena, Mont., 1989; color illus., 128 pp., $12.95 paper).*
A dramatic photo essay, this large-format volume is a first-hand account of the fires that burned a million-plus acres in and around Yellowstone Park in the summer of 1988. The photographs graphically present events while the text delves into the burn policy issue.

Enduring Seeds: Native American Agriculture and Wild Plant Conservation *by Gary Paul Nabhan (North Point Press, San Francisco, 1989; biblio. essays, index, 248 pp., $18.95 cloth).*
In graceful prose, the author recounts his adventures as a naturalist on the trail of lost indigenous seeds from Guatemala to Lake Superior. These twelve essays explore current efforts to encourage ecologically sound farming practices in the face of modern agriculture, which Nabhan says threatens to destroy plant and animal diversity.

WESTERN SNAPSHOTS TODAY

Rancher Paul Daniels took matters in hand with a protective and stubborn mama. The lone cow to the right of the photo had given birth during the night. She would not cross the water-filled ditch to join the rest of the herd, fearing for the safety of her newborn, and no amount of Daniels' coaxing could persuade her. While mama watched, the rancher scooped up the hours-old baby and crossed the water, depositing the calf safely on the other side. Mama mooed in apparent distress—and followed along.

Marjorie Jorgensen of Springfield, Oregon, sent us this photograph of her son-in-law working near Halfway, Oregon.

AMERICAN WEST offers twenty-five dollars to any photographer, amateur or professional, whose Western Snapshot Today is selected for publication on this page. Prints will be handled with care and returned promptly after use. Be sure to pack the snapshots carefully and enclose a stamped, self-addressed envelope. Send submissions to AMERICAN WEST, Western Snapshots Today, 7000 E. Tanque Verde Rd., Suite 30, Tucson, Arizona 85715.

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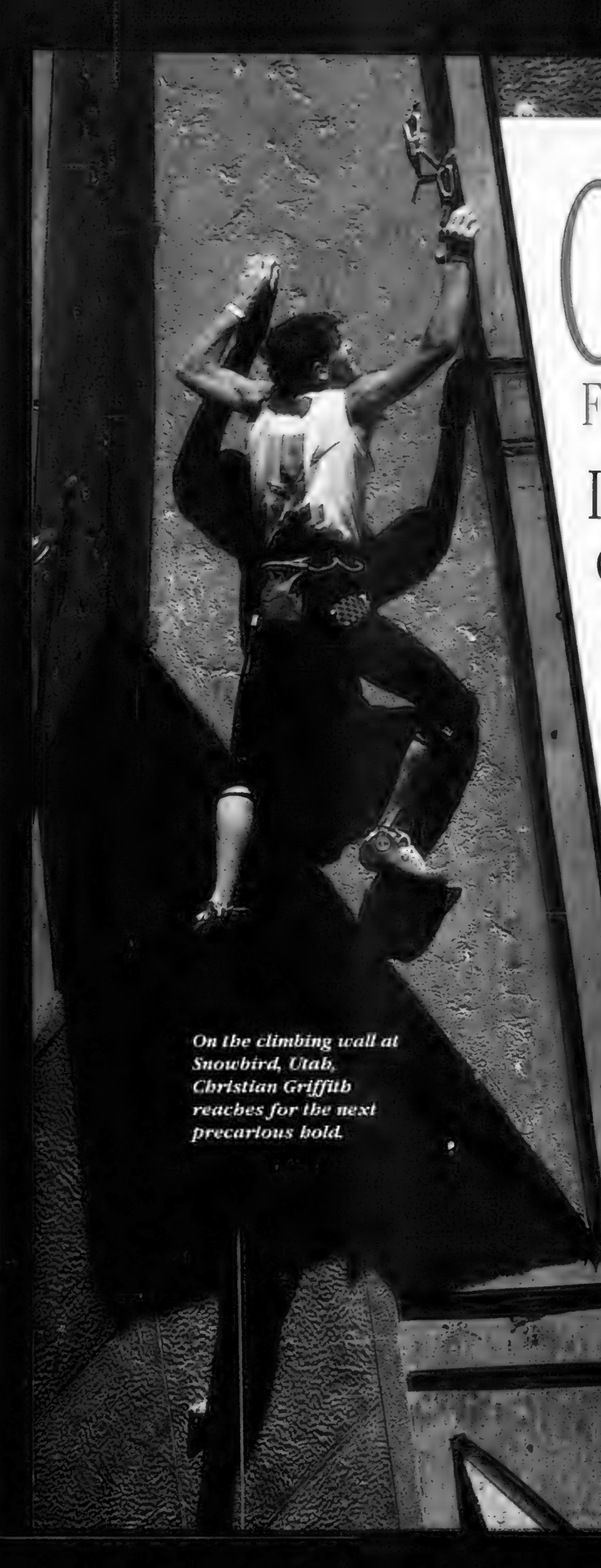


On the climbing wall at Snowbird, Utah, Christian Griffith reaches for the next precarious hold.

CLIMBING
FOR FAME AND FORTUNE

International competition at Snowbird, Utah

by Catherine Gockley

WELL KNOWN FOR CHOICE SKIING ON DRY Rocky Mountain powder, Snowbird Resort in Utah is now playing host to another risk sport—competitive rock climbing. During the spring of 1988 a 115-foot-high, artificial climbing wall was affixed to the west end of the airy Cliff Lodge, and from June 6 to 12, Snowbird experienced the first of three International Sport Climbing Championships (ISCC). In 1989 the ISCC at Snowbird is scheduled for August 18–22.

Although rock climbing has been well established as a sport in Europe for decades, the United States has been slow to pick up on this titillating avocation. Pragmatic Americans have treated climbers as eccentric but harmless weirdos, and over the years rock climbing in the United States attracted people looking for an adventurous outdoor activity—an escape from mainstream organized sport. Due in part to this attitude, the American Alpine Club (AAC) had been reluctant to sanction climbing competitions. However, the Club sanctioned the first annual ISCC at Snowbird in 1988, and Club president Jim McCarthy declared his organization "absolutely behind this new and very competitive sport."

Photos by Greg Epperson

(Clockwise, top left) ***Leading the French contingent, Catherine Destivelle won first place in the 1988 women's contest at Snowbird. Competent hands show the wear-and-tear of climbing. Perhaps the best American woman rock climber, Lynn Hill tied for second place in the women's contest in 1988. Spearheading a French slate of victories, Patrick Edlinger from the south of France won first place among the men at the 1988 ISCC.***

As Jeff Lowe (founder of Lowe Mountaineering Systems) related, "When we originally conceived this [Snowbird] contest, there was no world cup climbing competition in existence, but . . . there've been a couple of meetings, and a world cup circuit has been formed." Snowbird's 1988 competition became the first event on the Union of International Alpine Associations (UIAA) circuit. In effect, the United States joined Europe in establishing a competition circuit that began with the ISCC at Snowbird and continued in Europe throughout the summer of 1988.

The artificial climbing wall at Snowbird's Cliff Lodge was constructed in several laborious stages at a cost of $60,000 for the underlying structure, $40,000 for the panels and holds, plus a fee to the course-setters, expensive as well. Design and construction of the underlying structure was a joint project between Jeff Lowe and Ray Kingston, architect of Cliff Lodge. Although Kingston recalls he was "slightly apprehensive" about altering his award-winning building, the two men ultimately combined efforts towards "designing a wall that would work for climbing as well as aesthetically." The result of their work is a stunning geometric composition of vertical to overhanging planes—elegant in form, effective in function.

Ideally, a climbing competition is a measure of the contestants' ability to climb on-sight (that is, without previous viewing) a contrived course consisting of dime-sized holds. Ability is determined by the height that the climber attains within a designated time, usually about ten to fifteen minutes.

THE COURSE-SETTERS (WHO ALSO ACTED AS JUDGES) were a collection of accomplished climbers and entrepreneurs. They spent several eighteen-hour days designing the courses and securing the man-made holds—mere nubbins of polyester and resin. This, they agreed, was a wearisome job, for the height variation among the contestants made it difficult to determine the most effective positioning of the holds. In order for the climbs to be challenging to a group of professional climbers, the holds needed to be well spaced. If they were too far apart, however, the shorter climbers would not be able to reach some of the holds at all and would then be at a crucial disadvantage. Agonizing over such details soon put the team behind schedule, but when the courses were finally set, they were proud of their work. The routes were fair and "true classics . . . of a diabolical nature," laughed course-setter Alan Watts.

The contest rules were pretty straightforward. Fifteen minutes would be allowed for the qualifying and elimination rounds, twenty minutes for the finals. Competitors would not be allowed to use holds outside the boundaries of the colored lines that delineated the course, or to step outside them. A fall to the end of the rope would conclude the attempt.

Twelve of the world's best climbers, representing nine countries, were invited to compete in this premier event. Five times as many contenders assembled at Snowbird, hoping to qualify by performing well on an early, relatively easy route. Although the competition didn't begin until the end of the week, contestants started to arrive at the Cliff Lodge on Monday night. Many had traveled from other climbing areas: local U.S. spots such as Yosemite in California, Boulder in Colorado, and Smith Rock in Oregon, and from more distant locations like Buoux and the Verdon in southern France. They arrived jet-lagged and nervous. At an altitude of 8200 feet, they needed the few days before the competition for acclimatizing and mental preparation.

Professional climbers are veritable jet-set gypsies. The competitions generally provide airfare, lodging, and meals to invited competitors, flying them from climbing areas, where they may live like hobos, to five-star hotels where they're often treated like celebrities. Although hundreds of climbers may and indeed do compete, the competitions are usually taken by one of a small group of the very best. Much of the year this small group (mostly French with some Americans, Britishers, and others) live a nomadic existence—traveling from competition to climbing area.

They are virtually slaves to their bodies—"body Nazis" an astute observer remarks, with reason. Competition success may depend directly on one's strength-to-weight ratio (if you aren't carrying around the extra fat, you needn't have the muscles to drag it up a climb). Consequently, professional climbers are keenly aware of diet, and conversations that are not dominated by descriptions of climbs often revolve around weight control. American climbers find that a combination of anorexia and health food works rather well, while the French thwart any cravings with a constant course of cigarettes and espresso.

As professional athletes who live off their contest winnings and the sponsorships from climbing-gear manufacturers, contestants know that success in competitions is critical to their careers. Snowbird was the first competition of the summer season, and each climber hoped that one of the prizes ($5,000 for first place, $2,500 for second place, and so on down the line) would be his. Competitions also provide opportunities for exposure—publicity that might lead to new gear-sponsors, film deals, and other breaks. Consequently, tension is high during these events, and rivalry surfaces between friends.

AMERICAN COMPETITOR SCOTT FRANKLIN, TWENTY-three, is known by his friends as a "pit bull" ("he doesn't let go"). Franklin regards precompetition stress as his greatest disadvantage. "I just try to be calm and not *think*, basically," Franklin says. *"That's* the crux of the competition." British climber Martin Atkinson concurs with the head-in-sand strategy: "You try not to think about [the competition] at all, for as long as you possibly can."

Franklin also contends that it's difficult to sustain a competitive edge when your opponents are all friends who are staying at the same hotel, "but at the same time you want to beat them." However, Franklin's bottom line is downright cutthroat: "This is not a social affair," he says solemnly.

(Clockwise, top left) ***An attentive crowd watches a climber begin his ascent on the west wall of the Cliff Lodge at Snowbird. Sitting among his gear, Jordan Mills seeks tranquility of mind, essential to a successful climber. Bird Lew from California adds an exotic aspect to the contest. With an official hovering nearby, Jean-Baptiste Tribout negotiates a difficult part of the course. From France, Tribout took second place in the men's competition at the 1988 ISCC.***

"This is war."

Fitness, concentration, nerves are only a few of the hurdles facing the contestants. Failure to heed the rules or familiarize oneself with an unusual artificial climbing surface may also derail the most promising climbing attempts. At Snowbird, French climber Didier Raboutou, who had finished the elimination-round route with almost two minutes to spare, marred his otherwise flawless performance in the finals by stepping over the boundary line that delineated the course from the rest of the climbing wall. He was later disqualified. Unaccustomed to the feel of artificial holds, American Ron Kauk, who had also given a stunning performance the day before, slipped when only twenty feet off the ground during the finals. This put him in last place.

Even with impeccable preparation, success "is due to sheer luck," remarks Fiona "Fizz" Atkinson. Her husband, British climber Martin Atkinson, routinely squeaks past the semifinal requirements but ranks in the upper half of most contest finals.

By 10:00 A.M. the day of the finals, sixteen pensive competitors (ten men and six women) who had been selected during the elimination rounds were "corralled" in a remote patio area. In isolation they could not hear descriptions of the route or benefit from seeing others climb. By noon, the remaining contestants were spastic with anxiety, yet the mood was gloomy. "It's like being led off to your execution," moaned one competitor. The last climbers remained in isolation the entire day.

Out in front, the day was sunny. Every fifteen or twenty minutes a new climber would appear, and although each contestant attempted the same route, there was much variation in style—in speed, fluidity, sequence, and of course, height. Each climber rendered an ad-lib vertical dance concluded by an inevitable plunge to the end of his or her rope.

At the 1988 Snowbird competition, climbers from France took the first three places in the men's division: Patrick Edlinger in first, Jean-Baptiste Tribout in second, Mark le Menestrel in third. After Britisher Martin Atkinson in fourth place, American men came in fifth, sixth, and seventh: Jason Stern, Christian Griffith, and Scott Franklin. Catherine Destivelle from France won first place among the women. Americans Mari Gingery and Lynn Hill tied for second, and Isabelle Patissier from France came in third.

After it was all over, the spectators shuffled off to their rooms and cars, gesturing and chattering excitedly. The effects of adrenaline-charged sport climbing had evidently spread among the audience. The competitors adjourned to the awards ceremony for plenty of wine and a long-awaited, full-course meal. Weeks of dieting went out the window this one night, for the following day they would be back at it. The next competition was two weeks away in southern France, and with a renewed sense of hope and a little more training, anyone could win.

Catherine Gockley *is a free-lance writer and photographer who lives in Colorado.*

WHEN YOU GO

Snowbird Resort is just 31 miles southeast of Salt Lake City International Airpc and 25 miles southeast of downtown Salt Lake City. Although rental cars are available at the airport, transportation to Snowbird from both the airport and downtown is available via taxi, shuttle service ($10 per person each way), and regular city bus. If you do drive up at night, watch out for deer—they're everywhere—as well as the occasional moose. Call Canyon Transportation at (801)255-1841 for airport shuttle information; (801)263-3737 for the Utah Transit Authority (bus service); or (801)521-2100 for Yellow Cab.

Snowbird is a first-class winter and summer resort situated in Little Cottonwood Canyon in the beautiful Wasatch Mountain Range at an altitude of 8200 feet. The resort offers a wide range of activities and amenities. Among summer activities are hiking, mountain bike tours, heli-golf, swimming, tennis, basketball, volleyball, and concerts by the Utah Symphony. Snowbird offers free guided hikes regarding the geology and history of Little Cottonwood Canyon. Rock climbing classes are available through the Mountaineering Center in the Cliff Lodge. A complete health and beauty spa is on the top two floors of the Cliff Lodge, while a fully equipped conference center adjoins the building.

Snowbird's fifteen restaurants and lounges run the gamut of cuisine, atmosphere, and cost. A wide range of shops provide hiking and ski equipment (for sale and for rent), high-fashion sportswear, jewelry, and gifts.

Snowbird has a capacity of 902 lodging rooms. Summer rates for 1989 range from $69 a night for a bedroom to $372 a night for a deluxe, two-bedroom suite. Rates are subject to change.

In 1989 the ISCC at Snowbird is scheduled for August 18–22. For more information call the Snowbird Resort at (801)742-2222; from Salt Lake City call 521-6040. For reservations only, call 1-800-453-3000; from Salt Lake City call 532-1700 for reservations only. For the Salt Lake City Convention & Visitors Bureau, call (801)521-2822.

TREASURES OF THE FOUR CORNERS

In the steps of the ancient ones

Text and Photos
by Carolyn Z. Roth

On the border of Colorado and Utah, Hovenweep National Monument contains numerous ruins of Anasazi towers. Hovenweep (Ute for "deserted valley") flourished at the same time as Mesa Verde.

(Clockwise from top) ***Deep in magnificent Canyon de Chelly, Navajos farm where Anasazi farmed before them. A hiker investigates ruins in the Four Corners. Archaeologists work a dig in an effort to solve some of the mysteries about the ancient ones.***

CROSSING AN IMAGINARY BOUNDARY INTO THE REGION known as the American Southwest, you enter a place as culturally different from the rest of the U.S. as Asia or Egypt. For more than a millenium, various Indian cultures have lived, worked, worshipped, and died here, bestowing a distinctive ambience to the land.

The region known as the Four Corners (because the boundaries of four states meet here) is a melange of sights and experiences. In a single day you can drive through miles of empty silence, broken only by bold plateaus, massive sandstone monoliths, and red, red rock, or hike into a remote canyon, once the home of hundreds of cliff-dwelling Anasazi Indians. At a quiet, dusty pueblo you can see children playing on the flat rooftops or women baking bread in beehive-shaped earthen ovens.

Cortez, Colorado, is the ideal jumping-off point for exploring the Four Corners region. In a large valley among the mountains of the southwest part of the state, Cortez is a market town for nearby ranches. Tourism as well as exploration for oil and gas are important to its economy. Throughout the valley, you'll notice agricultural fields plowed or planted with crops, their rolling hills dotted with mounds of rock and rubble. Often, these knolls are all that remains of ancient one- or two-story Anasazi dwellings.

About ten miles north of Cortez on Highway 145, turn west on Highway 184 to visit the Anasazi Heritage Center. Here, amidst an impressive array of exhibits, interactive computer simulation programs, and hands-on activities like grinding corn on a real metate, you can immerse yourself in learning about the lifeways of the Anasazi people. Navajo for "ancient ones," the "Anasazi" enjoyed a highly developed culture and were possibly ancestors of today's Hopi and Rio Grande Pueblo peoples.

Operated by the Bureau of Land Management, the Heritage Center houses a collection of almost two million

archaeological artifacts, documents, and samples. With computers, libraries, and collections, it will afford scientific study and research opportunities for many years to come. If you're interested in getting involved, ask about the museum's volunteer program. From unpacking and labeling thousands of fragile artifacts to working with school groups, dedicated volunteers contribute thousands of hours each year. Every bit of work done is a step toward solving the mysteries surrounding the Anasazi, and assuring that the irreplaceable resources they left behind are protected.

Outside the Heritage Center there is an interpretive trail leading to nearby Dominguez and Escalante Ruins, Anasazi dwellings that have been carefully restored by archaeologists. The view from the top of the handicapped-accessible hill is unprecedented. Tiny sandstone rooms and a great circular kiva are at your feet, and the valley stretches out far below in a wide panorama. To the south in New Mexico, the isolated volcanic plug called Shiprock sharply punctuates the flat expanse; to the west, the Sleeping Ute Mountain gently rises from the plain.

To see this vast quiet landscape now, the horizon intermittently broken by a ranch house or small community, it's hard to imagine that once many thousands of people lived here. Excavations show that 2,000 to 3,000 people lived in the Dolores River Valley alone in the ninth century. At that time, more people lived in some parts of southwestern Colorado than do now. Within a century, almost all the Anasazi were gone, a fact that perplexes archaeologists.

To feel the presence of these people who lived so long ago, it's best to visit first several sites that have been excavated by archaeologists and reconstructed so that you can see what they were like when the Anasazi lived in them. Then, when you visit the more remote locations, possibly untouched since the Anasazi walked away almost a thousand years ago, you can more easily imagine what the villages looked like.

ONE OF THE NATION'S LARGEST ARCHAEOLOGICAL preserves, Mesa Verde National Park protects a complex network of Anasazi ruins. Ten miles east of Cortez off U.S. Highway 160, a score of deep canyons seam the mesa. In the shelter of hundreds of caves eroded high in the rocky walls are some of the largest and best preserved Indian cliff dwellings in the world.

The earliest known inhabitants came to this area about A.D. 500 and built subterranean pithouses on the top of the mesas. For some unknown reason they moved into caves and built complex cliff dwellings during the thirteenth century. In the last quarter of the century a drought struck, driving the Indians from Mesa Verde to search for more reliable water sources.

Paved roads lead to many of the ruins, carefully excavated and meticulously restored throughout the park. Don't miss the Ruins Road, two six-mile loops that afford views of nearly forty outstanding cliff dwellings from canyon rim lookout points. Interpretive rangers lead guided walks into some ruins, permitting you to climb up ladders and enter the dwellings.

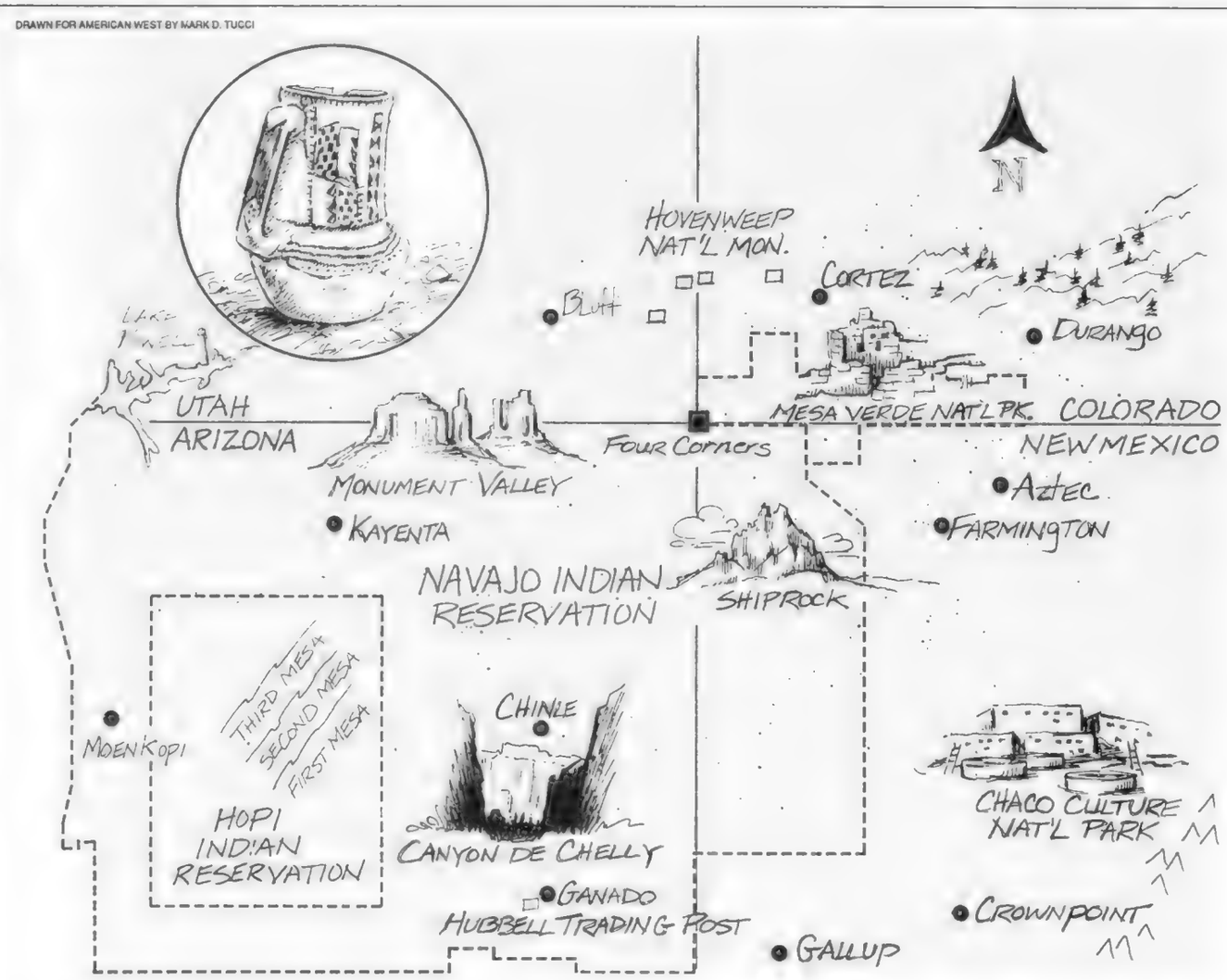
Although Mesa Verde is spectacular, visitors enjoy the less developed places as well. The ruins at Hovenweep National Monument, forty-two miles west of Cortez on the Utah-Colorado border, are truly remote, no matter how you look at it. All the roads into the Monument are graded gravel and dirt, and since they can become muddy and impassable during rainstorms, be sure to check weather conditions before venturing out.

Make time to go for a hike at Hovenweep. This Ute word meaning "deserted valley" seems well suited to this isolated land of mesas and secluded canyons north of the San Juan River. Standing on the edge of a mesa with the hot wind whipping through the junipers and pungent sage, you can easily imagine the bustling activity of a village nearby. In fact, if you look carefully, you can find the remains of check-dams where people trapped precious rainwater for their crops of corn, beans, and squash.

If you're an adventurous type, plan to visit Chaco Culture National Historic Park, about two and one-half hours south of Farmington, New Mexico. Definitely off the beaten path, Chaco Canyon is reached by traveling south on Highway 44, then southwest on Road 57 for twenty-five miles on gravel and dirt. So perplexing and unique was the complex civilization here, that archaeologists speak of its aspects as the "Chacoan Phenomena." The people set their planting and ceremonial calendars by observation of solar cycles and monitored the sun from a specially designed observatory atop Fajada Butte. They built straight roads hundreds of miles long, sometimes thirty feet wide, the beds scooped down to bedrock. And they engineered the construction of many "outlier" communities as far as 100 miles away, most of them from a single, standardized design. In some cases, the Indians had to travel more than seventy-five miles to cut trees for huge wooden support beams. At Chaco Canyon follow self-guiding trails through Pueblo Bonito and other ruins.

Another link between the mysteries of the ancient Anasazi and modern Indians is Canyon de Chelly (say "d'shay") National Monument in northeastern Arizona. Deep in the sheer, high-walled canyons east of Chinle off Highway 191, Navajo Indians live and farm the land. Numerous sites in the park demonstrate that the Anasazi lived here for 1500 years prior to the Navajo.

THREE GORGES CUT INTO THE 250-MILLION-YEAR-OLD red sandstone, a place that has been a Navajo fortress for over three centuries. You're welcome to drive around the top of the canyon, peer in at the overlooks, or take the two-and-one-half-mile trail to White House Ruin, but traveling down into the chasm requires the services of a guide—native or a National Park Service ranger—by foot, jeep, horseback, or surplus U.S. Army personnel carriers from the Korean War. In the canyon, there are tidy farms and orchards around red-



roofed hogans, bands of sheep, goats, horses, and the reddest slick-rock walls you'll ever see, some rising over 1,000 feet near the Lukachukai Mountains.

Not far south of Canyon de Chelly is 160-acre Hubbell Trading Post National Historic Site at Ganado on Highway 264. You can tour the grounds free and mingle with locals and other visitors while examining authentic Navajo rugs and crafts inside the ninety-year-old trading post. Much of the year, Indian women weave rugs on large looms in the adjacent museum.

Traveling west along State Highway 264 you'll enter the Hopi Indian Reservation, set in the midst of the Navajo Nation, considered by the Hopi to be the center of the universe. The Hopi live in a cluster of twelve villages off the highway, eleven of them atop or near First, Second, and Third Mesa. For bed and board, tribally owned and operated Hopi Cultural Center at Second Mesa has a motel and full-service restaurant. Here you can try traditional foods, including paper-thin blue piki bread, mutton stew, Indian tacos, and hot fry bread.

You're in luck if your visit coincides with a kachina dance, held February through August. At these colorful events, dancers adorned with masks, silver and beaded jewelry, their skin painted with crushed minerals, move rhythmically through the plazas chanting and singing hypnotically. These dances are religious services, so be considerate in your dress and actions. One important point to know is that the Hopi do not allow photography in any village—even photographs taken from the road are prohibited. Always ask for permission before taking pictures of Hopis or Navajos and realize that a tip is often expected.

To continue your visit in the world of contemporary Native Americans, venture into magnificent Monument Valley. The entrance is in Arizona, just south of the Utah line off Highway 163, north of Kayenta in the Navajo Tribal Park. There's a sort of raw beauty here—miles of open roads tempered by earthen hogans topped with TV antennas, children wearing Nikes, and elderly women sitting along the roadside dressed in traditional velveteen blouses and long skirts, selling cedar bead necklaces. Hundreds of movies and TV commercials have been filmed here. From sunrise to sunset, the massive sandstone buttes, fantastically eroded bluffs, and delicate arches strike an impressive scene of constantly changing color and character.

No doubt the scenery in the Four Corners will leave a lasting impression, but if you take the time and effort, breaking through to the heart of the native people is well worth the reward. As tenacious as the windswept country-

side, the people endure with a subtle sense of humor and pride as big as the land they live on. ✡

Carolyn Z. Roth *is a free-lance writer and photographer who lives in Oregon.*

Visitors investigate ruins of an Anasazi village in Frijoles Canyon, Bandelier National Monument, New Mexico.

WHEN YOU GO

Regarding accommodations in ***Cortez, Colorado,*** *consult the Cortez Chamber of Commerce, 210 East Main St., Cortez, CO 81321. Or call (303)565-3402.*

Crow Canyon Archaeological Center, *four miles from Cortez, offers week-long instructional programs where you can participate in archaeological excavation in remote Sand Canyon. Sessions run from May 28 through October 15. Cost is $690 for the first week and $620 for a subsequent week; college students pay $420. Fee includes meals, lodging, and instruction. Special symposia are more costly. Among them is a symposium tour of ancient Indian sites called "Three Worlds of the Anasazi," which will be offered October 1–7; cost is $995. For information write to Crow Canyon Archaeological Center, 23390 County Road K, Cortez, CO 81321. Or call 1-800-422-8975.*

Auctions of ***authentic Navajo rugs*** *take place at Crownpoint, New Mexico, throughout the year. Upcoming dates are July 14, August 25, October 13, and December 8. Crownpoint is located at the junction of New Mexico roads 9, 57, 371, northeast of Gallup and south of Chaco Canyon. Write to Crownpoint Rug Weavers, P.O. Box 1630, Crownpoint, NM 87313. Or call (505)786-5302.*

Camping *is available at most National Parks and Monuments. For information write to the Superintendent at each of the following:*

Mesa Verde National Park, *Mesa Verde National Park, CO 81330*

Chaco Culture National Historic Park, *Star Rte 4, Box 6500, Bloomfield, NM 87413*

Canyon de Chelly National Monument, *P.O. Box 588, Chinle, AZ 86503*

Hovenweep National Monument, *c/o Mesa Verde National Park*

Anasazi Heritage Center, *27501 Hwy 184, Dolores, CO 81323. Or call (303)882-4811.*

Hopi Cultural Center, *Box 67, Second Mesa, AZ 86043. Or call (602)734-2401.*

For information on tours, lodging and camping on the Navajo Reservation, write to ***Navajoland Tourism Office,*** *Navajo Nation, P.O. Box 663, Window Rock, AZ 86515. Or call (602) 871-6659.*

Ute Mountain Tribal Park, *General Delivery, Towaoc, CO 81334. Or call (303)565-3751.*

Hubbell Trading Post National Historic Site, *P.O. Box 150, Ganado, AZ 86505.*

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Santa Fe Style

Impossible cosmopolitan mix

by Paul Young

SANTA FE CAME BACK INTO FASHION LAST YEAR, according to the news clips. But according to us few full-time New Mexicans, it never was out. Or in. This little adobe hideout tucked away in the piñon and juniper at the foot of the Sangre de Cristo Mountains has a timeless style all its own. And heaven help you if you make full acquaintance of it. You'll never get away.

In 1988 this little burg found itself anointed by no less than the Harlequin Romance publishers as the world's "Most Romantic City." Then, cosmetics giant Shulton Inc. named its new men's fragrance after the City Different. Screen stars such as Arnold Schwartzenegger, Danny DeVito, Robert Redford, and Gene Hackman tramped around town shooting movies or shopping for houses. It was all too much. Not since the city was snubbed a few years back by Sam Shepard and Jessica Lange had the *luminari* twinkled so brightly for little Santa Fe. Or so said the press.

(Clockwise) ***Visitors throng Santa Fe Plaza for an Indian Arts and Crafts Fair. Founded by the Franciscans, San Miguel Chapel is the oldest church in the U.S. These bracelets of silver and turquoise were made by Indian craftsmen.***

But the media's sweaty hands and palpitations are not shared by me or my Santa Fe friends or most of the other 55,000 souls living here. And that's not to be confused with the ultra-hip-reverse-chic cool practiced by some of the city's well-to-do denimed snobs. Having movie stars stroll about smelling of the new Santa Fe cologne is kind of neat—but not worth interrupting a good afternoon of stuccoing.

Santa Fe style isn't a reference to fashion or popularity. It's a blue sky, spiritual attitude towards life, and an abiding but quiet appreciation for a unique community culture that started in the early 1600s with sun-baked bricks of mud and straw.

Back then in 1610 when the city was officially founded on an empty mesa 7,000 feet above sea level, the rule of law came long distance from the king of Spain—with the tentative acquiescence of the local Pueblo Indians. Seven decades later, the natives revolted, and it was not until 1692 that the "city of holy faith" was reclaimed for Spanish colonialism by Don Diego de Vargas. The Republic of Mexico eventually had its heyday of authority beginning in 1821, after which Anglo traders began arriving in wagons on the old Santa Fe Trail. In 1846 during the War with Mexico, General Stephen Watts Kearny claimed Santa Fe for the Stars and Stripes.

So the city's tradition of tolerance for new faces goes way

PHOTO BY C. Z. ROTH

A downtown Santa Fe street, with shops appealing to the visitor, leads to famed Saint Francis Cathedral.

back. Today that aspect of Santa Fe's culture is perhaps its most appealing. The town is made up of many subgroups that don't mesh, yet don't clash. Among them are Hispanics who trace their local lineage back hundreds of years and world-class physicists working on nuclear research at the nearby Los Alamos National Laboratory. There is a huge artistic community and an army of waitresses and desk clerks. Santa Fe being the capital city, its state-government contingent numbers in the thousands. And there's a shockingly large collection of the world's wealthiest individuals who keep very much to themselves.

This is an impossible mix. But the suspension holds—even after they stirred in the New Agers with their vegetarian dream rolfing and herbal acu-massage therapy, and the Sikhs with their turbans and beards. Santa Fe is open to almost all ways of thinking, and that makes for a far more interesting, cosmopolitan city than its size and location would ordinarily suggest.

The city has limits to its tolerance, of course. While cosmic conjecture of all color runs continually unleashed, don't even think for a minute about violating Santa Fe's architectural standards. All the different groups from land developers to hotel maids feel a deep sense of ownership over Santa Fe. Whether to allow an extra hot-dog cart downtown can escalate to an atomic issue.

No building in town stands taller than five stories, and the most cherished are typically the low-slung, flat-roofed adobes with exposed, rough, wooden vigas. Even the much criticized fast-food joints and chain stores along Cerrillos Road were made to conform to the basic earth-tone traditions of the ancient Hispanic village. Some locals still moan and groan about the "schlock" on Cerrillos Road, the stark proportions of the big new Eldorado Hotel downtown, as well as other modern-day building projects like the new state government complex on St. Francis Drive. But to an outsider, these are quibbles indeed.

ON THE WHOLE, THE CITY'S ARCHITECTURAL INTEGrity is holding up wonderfully, thank you. The old buildings with their thick, uneven, curving, adobe walls and step-back, flat roofs still ooze with old world charm and funky personality. The new buildings sit unobjectionable in the background. Any greater restrictions on building would put the city out of the price range of all but the richest residents and wealthiest tourists. Those are Santa Fe's two biggest concerns—that only the wealthy will be able to live here and that the city is being given over to visitors. Both concerns are threaded with truth but aren't entirely accurate.

Poor Hispanics have been confined to the small barrio in the city's southwest quadrant by wildly escalating property values in their traditional adobe neighborhoods downtown. Santa Fe has far more million-dollar-plus homes than Albuquerque, which is eight times larger. But there's still a sizable middle class in the capital city—much of it made up by state government workers and hospitality employees. Hospitality is far and away the city's primary industry, practically its only industry. So it's hard to object

to tourists. They underwrite the variety of restaurants and cultural attractions that a town of 55,000 couldn't otherwise afford. The happiest Santa Feans are those who can enjoy moving among and between the city's diverse resident cliques and share the city's wonders with those who are seeing them for the first time.

I, for one, have never tired of the Plaza, which was first marked out in the dust in 1609 and continues today as one of the planet's best people-watching stations, with lush grass, wrought-iron benches, and magnificent shade trees—all on a personal scale. Some of my favorite watched-people are the Indians who sell their handcrafted silver-and-turquoise jewelry from sidewalk blankets in front of the Palace of the Governors on the Plaza's north side. To first-time tourists, the Indians seem stoic, uncommunicative. But that's often just a cunning technique, their sales genius. In fact, they're master, motionless stalkers. The young ones occasionally flap their arms with the best of hand-jivers.

What's inside the Palace of the Governors isn't bad either. The building is reputed to be the country's oldest public structure in continuous use and has been the regional seat of government under the flags of Spain, Mexico, and the U.S. It now serves as the state's showcase museum of local and regional history. Among the displays are such dazzlers as the spectacularly detailed paintings on tremendous bison hides.

The city has four other world-class museums, including the New Mexico Museum of Fine Arts, next door to the Palace of the Governors on West Palace Avenue. The museum shows a fabulous permanent collection of work by Santa Fe and Taos artists, including (after mending some long-broken fences) a few of the better works of Georgia O'Keeffe.

Some longtime Santa Feans tell me they won't go to the Plaza or anywhere downtown anymore. The crush of out-of-towners is too great, they say. And the businesses there are geared only for tourists. While the crowds can get thick June through September, especially on certain art market days, the atmosphere is always festive. Not like some of the mean mobs in New York. Santa Fe is a place for happy gathering and for celebrating. Look at the number of restaurants and bars, nearly 200—in a city of 55,000 full-

MY FAVORITE PLACES

ARCHITECTURE: At Old Santa Fe Trail and Paseo de Peralta is the country's only round legislative structure. Patterned after the four-armed circular Indian Zia symbol, the STATE CAPITOL building is popularly known as the "Roundhouse." The CRISTO REY CHURCH on Upper Canyon Road is the largest modern adobe structure standing today, and if a visitor enjoys its magical lines, he or she might as well also take in the more famous ST. FRANCIS CATHEDRAL, LORETTO CHAPEL, and SAN MIGUEL CHAPEL, all in or near downtown.

ARTS: With more support out of New York and California than Santa Fe, the SANTA FE OPERA, just off the Taos Highway, is not so much of Santa Fe as it is at Santa Fe. But it's world-class, and any visitor who considers himself a serious music lover will try to snag a ticket if he's in the city during the Opera's July through August season. [Call (505)982-3855.] The Opera's outdoor amphitheatre resting on a wooded crest above the city is itself breathtaking. The SANTA FE CHAMBER MUSIC FESTIVAL draws international musical talent. This summer's program at the historic St. Francis Auditorium will feature a new Mozart series, July 9–August 21. [Call (505)983-2075.] My personal tastes really run to the more modern, and I enjoy the varied exhibits and performances at the CENTER FOR CONTEMPORARY ARTS on Old Pecos Trail. [Call (505) 982-1338.]

FIESTAS, MARKETS: Two SPANISH MARKETS are scheduled for the weekend of July 29&30, the traditional and contemporary. [Call (505)983-4038.] All exhibitors must be at least one-quarter Hispanic, and the wares offered for sale include embroidery, tinwork, jewelry, and furniture. INDIAN MARKET, August 19&20 this year, is a much bigger event, drawing hundreds of exhibitors and thousands of buyers, paying top dollar for baskets, rugs, jewelry, and paintings from the country's top Indian artists. [Call (505)983-5220.] The biggest hoot of the year, however, is FIESTA DE SANTA FE on the weekend after Labor Day, September 8, 9, 10, when locals put on parades and throw wild parties after a 40-foot-tall effigy (Zozobra—Old Man Gloom) is burned Friday night before a drinking, singing throng of at least 30,000. [Call (505)471-8653.] Viva la fiesta!

MUSEUMS: The newest development on the city's historical scene is the recent opening of the Hispanic Heritage Wing of the MUSEUM OF INTERNATIONAL FOLK ART, southeast of downtown. It's a must for culture buffs. Next door is the MUSEUM OF INDIAN ARTS AND CULTURE, another fascinating tour. Downtown, see the Museum of New Mexico in the Palace of the Governors, and the Museum of Fine Arts.

NIGHTLIFE: Top-name rock, blues, and reggae bands are more likely to pop up in Santa Fe at CLUB WEST downtown or at the PAOLO SOLERI AMPHITHEATRE at the Old Indian School campus than they are in the much larger city of Albuquerque. Great drinks and friendly crowds are mixed at BABE'S on Canyon Road. And the flamenco performances of the MARIA BENITEZ SPANISH DANCE COMPANY at the Sheraton also make for a great night on the town.

OUTSIDE OF TOWN: The hot mineral baths at OJO CALIENTE, north of the city, are a must for any self-respecting hedonist. (See AMERICAN WEST, February 1989.) To see some of the best of Northern New Mexico's landscapes in historical contexts, visitors can easily reach two top sites: BANDELIER NATIONAL MONUMENT and the SANTA CLARA PUEBLO. Bandelier, near Los Alamos, features wonderfully wooded hiking trails and extensive pueblo and cliff dwelling ruins that one can climb around on. The Santa Claras produce excellent pottery and live by the ancient Puye Cliff Dwellings, northwest of Santa Fe off U.S. Highway 84.

For more information, ask the Santa Fe Convention & Visitors Bureau, 201 West Marcy St., P.O. Box 909, Santa Fe, NM 87501. Call (505)984-6760 or 1-800-777-2489.

timers. Consider how the narrowness and layout of the streets encourage slow strolling. It's a place to be with friends and if you believe Harlequin, lovers. The residents who avoid downtown are missing out on some of the best that Santa Fe has to offer.

They're missing out on early morning freshly brewed coffee and two-pound newspapers at the Galisteo Newsstand. (Not cappuccino and foreign magazines—that's too precious in a town where pretensions can easily run amok.) They're missing lazy lunches in the garden courtyard behind La Posada and early evenings on the balcony of the Ore House, sipping from longneck beers, watching sunset pinks fade to purple on the Plaza. That's a lot to miss, but only a small part of what Santa Fe offers.

Just about all of the city's restaurants are wonderful. Green and red chile preparation is understood in this area like the pronunciation of a regional dialect. Even the lunch counter at Walgreens on the Plaza serves killer green chile stew. It's a whole different language from Tex-Mex—often just as hot, but with far more vegetable subtleties.

JUST AS TASTY AT THE RESTAURANTS IS THE PEOPLE-WATCHing, from the *grandes dames* to the blue-jeans-plaid-shirt set who tie bandanas around their dogs' necks to the occasional Hollywood stars-in-hiding. The best places to see the stars are the new chic eateries, the "chic-est" of which is the Coyote Cafe on East de Vargas. The food, New Southwest Cuisine, is as starkly stylish as the restaurant's interior, and the prices keep away all locals except those high rollers familiar with New York and L.A. menus. Chef Mark Miller's version of New Southwest Cuisine combines fresh, locally available produce and meats—sometimes wild game—in unusual ways in otherwise traditional dishes. The waiters can be a bit brusk and intimidating at the Coyote, but you can avoid that if all you want is to loll about with a well-iced drink on the restaurant's adjoining open-air rooftop bar, one of the city's nicest vantage points.

The Coyote has a distinctly California accent. The interior is airy and light with a hip pastel feel, which is smart business in light of a growing trend. A recent acquaintance in the local high-end real estate market says seventy-five percent of all the out-of-state homebuyers in Santa Fe last year were from California. The $70 three-and-a-half hour commute (including the time-change factor) from Santa Fe to downtown L. A. takes less time than do some Orange County residents driving to work. Why not live in Santa Fe?

Other chic restaurants favored by the California set and other assorted "wealthies" are La Casa Sena, Santacafe, Vanessie, Victor's, the Garfield Grill, the San Francisco Bar and Grill, the Old Mexico Grill, and the Periscope.

Typically mixed in with the glitterati at these restaurants are the New Agers. New Age thinking has brought together waitresses with the wealthy and the artistic with the academic, so much so that the local alternative weekly newspaper's biggest annual special section is the one called "Transformations." That tabloid, produced by the *Santa Fe Reporter,* is one of the most interesting reads found anywhere. And the advertisements may be the best part.

In the midst of Santa Fe's green chile sea, even a sushi bar has surfaced recently. The Shohko-Cafe on Johnson Street is most definitely a fish out of water, but it has met with enthusiastic response from an apparently large and knowledgeable audience. Not many Armijos and Garcias dine there, however. The locals prefer the less trendy homegrown cafes such as Tomasita's and Josie's downtown.

My personal favorite among the city's many eateries is a

POWER LUNCHING

The premier restaurant favored by the locals is probably the Palace, near the Plaza. It features an old, gaudy, red velvet, Western motif interior, but it has lots of big comfortable booths conducive to quiet skullduggery. Thousands of deals big and little have been cut there, and one can see probably more backslapping, flattering recognition gestures, and table-hopping than anyplace in town.

Other such well-heeled "power lunch spots" include the Shed, La Posada, La Tertulia, the Ore House, Comme Chez Vous, and of course, the Pink Adobe, which everyone just calls "The Pink."

Power lunching of a different stroke has made the Bull Ring famous. Located at the northeast shoulder of the State Capitol, the Bull Ring's primary clientele are state lawmakers, lobbyists, and administrators, especially during January and February when New Mexico's part-time legislature is at its busiest.

Fabulous, outrageous stories permeate the Bull Ring's thick and rambling adobe walls. Like the one about a powerful state senator this past session, who after the restaurant shut down for the evening stayed at his table and gambled all through the night with a fat cat from out of town. By the time the senate was gaveled into session the next morning, the good senator had dropped $15,000.

It's only because the legislature is part-time that it doesn't take over Santa Fe. The scheming and power-brokering, like the ski season, enjoys its peak and then melts away, thankfully. During January and February, the histrionics can be as exhausting as they are entertaining. Local wisdom holds that students of politics get their bachelor's degrees at Austin, Texas, and their master's in Washington, D. C. But for a Ph.D., they've got to do Santa Fe.

During the winter legislative sessions, the hotel restaurants blossom. The city's best huevos rancheros (if you don't count the perpetually crowded Tecolote Cafe) can be found in the unlikely location of Garrett's Desert Inn dining room on Old Santa Fe Trail, two blocks south of La Fonda. Its proximity to the Roundhouse, as New Mexico's Capitol is known, makes it a favorite of legislators—as is the classic La Fonda, Inn of the Governors, and the St. Francis.

The most interesting and up-to-date hotel restaurant is the Old House inside the Eldorado, closely followed by the Piñon Grill inside the Hilton down the street. The Old House is more formal, but oddly enough, its menu is more adventuresome.

PHOTO BY PAUL YOUNG

PHOTO © KARL KERNBERGER

PHOTO BY C. Z. ROTH

happily tacky old restaurant much favored by politicos—Tiny's, at Cerrillos and St. Francis. The recipes are all authentic, and the chile burns with just the right authority. Tiny's also holds the distinction of being the most badly lit public establishment in the Western hemisphere.

With so many dark, cozy tablesides in Santa Fe and the lure of 150 art galleries and assorted world-class performing arts events such as the Santa Fe Chamber Music Festival, it's easy to become a denizen of the indoors. But to do so is to miss the absolute best of Santa Fe—the sky in all its clarity and the rugged, elegant land.

Those attributes have mesmerized countless artists, from O'Keeffe to D. H. Lawrence, plus the very rich, and initially even the primitive spiritualists, the Pueblo Indians. Love of the landscape is evident many times over in the works displayed at the city's two big summer art festivals, and most obvious in the seasonal performances given by various pueblos in the region. Visitors shouldn't miss these terrific outdoor celebrations. And they shouldn't miss celebrating the landscape themselves.

(Clockwise from top) ***Santa Clara Pueblo Dancers perform at the Santa Fe Indian Arts and Crafts Fair. Santa Fe has the oldest Indian trading post in the country, established in the early 1600s. Along the sidewalk in front of the Palace of the Governors, Indians display and sell their handmade jewelry, pots, and weavings.***

Standing on some hillside among the bushy green dots of piñon and juniper, gazing out over what looks like forever makes one feel very powerful and at the same time insignificant. Huge chalky outcroppings and blazing streaks of red earth against distant, rolling, purple ridges. If one needs to pin it to a color scheme or a feeling, that's Santa Fe style. And it will never go out of fashion.

Paul Young *covers the New Mexico scene from his home in Albuquerque.*

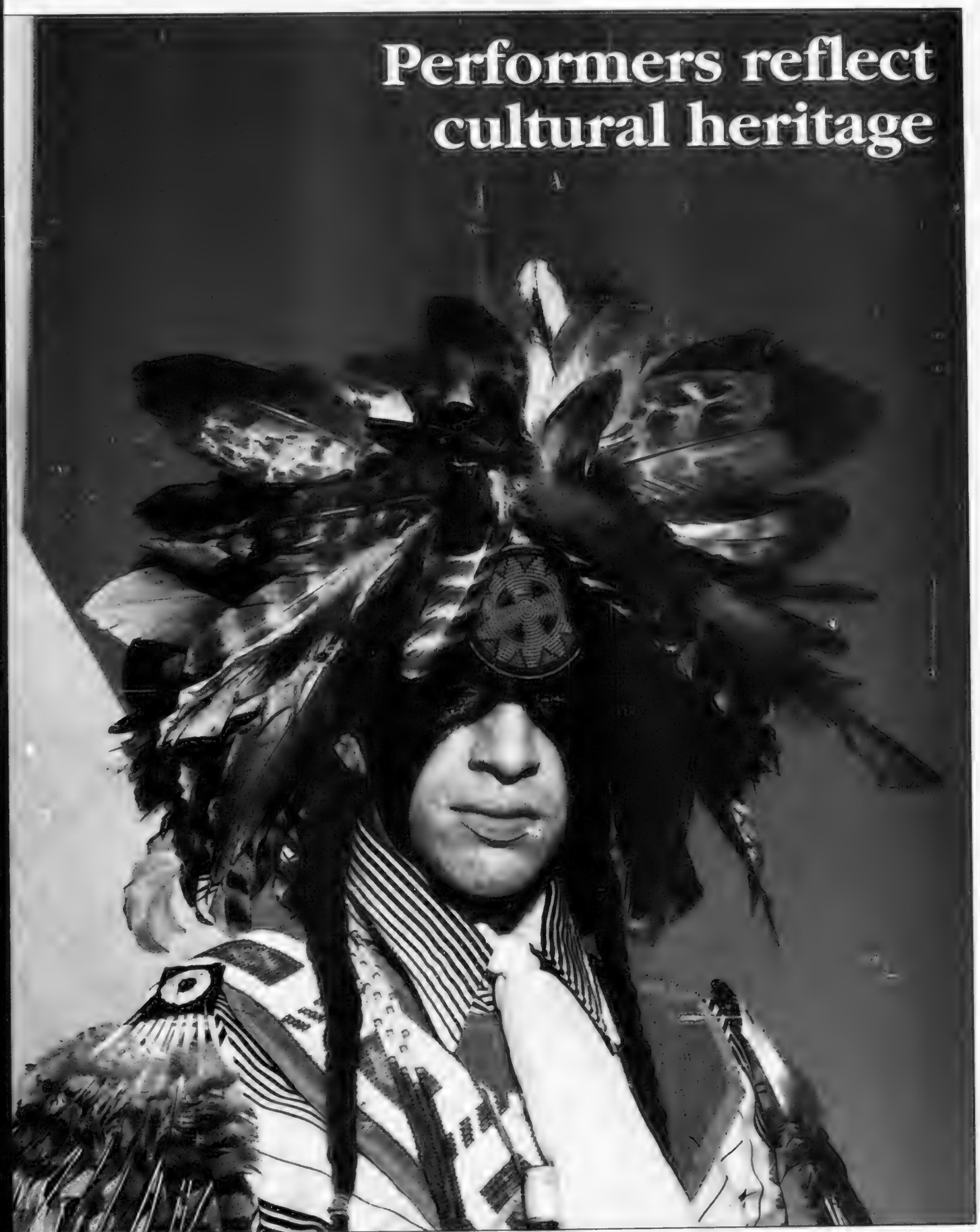
Indian Powwow Dances

by Patricia Sullivan

(Above) ***At a powwow in Rocky Boy, Montana, Indian women dance in "jingle dresses."***
(Opposite) ***Junior Two-Teeth, a young Cree, wears a dramatic Mandan-style headdress as he stands beside a tepee at a powwow in Elmo, Montana.***

Photos by Chris Roberts

Performers reflect cultural heritage



(Clockwise from top) ***Two dancers display traditional feather bustles, standing in the bleachers at Arlee, Montana. Darrel Abrahamson, a Traditional Dancer from the Colville Reservation, performs at a powwow in Browning, Montana. A Grass Dancer celebrates North American Indian Days at Browning, Montana.***

EVERY SPRING, WHEN THE SNOWS START TO MELT FROM the mountain peaks and the grasses of the plains begin to green up, Alvin Windy Boy checks himself out. A champion Cree fancy dancer from Rocky Boy, Montana, Windy Boy must prepare for the rigorous Memorial Day-to-Labor Day powwow circuit. If he's not in top shape, he'll start daily six-mile runs, weight lifting, and hour-long dance practices.

"Fancy dance is just like any other sport," says the pleasant, humble man who is a tribal game warden during the week. "If you're not in good shape, you're not a competitor."

Irene Goodwill, also a fancy dancer, jogs thirty miles every five days and does aerobic workouts. "One year I slacked off a little, and I found it hard to stay in contests," she remarks. "It seems like over the years, the emphasis by the judges has been put on how many songs you dance at the powwow."

Although strenuous, Indian dancing is not just a sport, and it's not just entertainment; it's an integral part of the family reunion/cultural celebration called a powwow. Every summer, increasing numbers of Native Americans journey to their tribal lands to join powwows. It's a chance to see old friends, make new ones, buy or trade crafts, and catch up on the latest news. "There are going to be more Indian people involved in powwows because there's a cultural renaissance going on, the biggest since the 1870s," concludes Chris Roberts, one of the very few whites who compete in Indian dancing contests.

Europeans thought the words "pau wau" referred to the celebration. Actually, the Algonquin words mean "medicine man," or spiritual leader. Nevertheless, the Anglicized "powwow" description stuck and is used by both whites and Native Americans nowadays.

The dancing is still the main draw of the powwows. No matter where a person is on the grounds, the drums and the singing tend to draw him to the dancers. There are exhibition dances, where dancers show off a particular step or style; owl dances, where the women ask the men to join them; grass dances, where participants bend and twist into contortionist positions; traditional dances, as performed hundreds of years ago; round dances, open to non-Indians; "sneak up" dances, where young men demonstrate their stealth for hunting and war; and competitive dances, where the fastest, fanciest moves break out.

The biggest and best powwows take place on reservations, far from urban America. They're not staged for tourists, although visitors are usually welcome. Dancers tell of the sight in Browning, Montana, on the Blackfeet reservation, when tour buses loaded with Japanese travelers come in for the annual powwow. They mingle with area ranchers, city-bred military men from a nearby Air Force base, and reservation dwellers. It's a multicultural party of the red, white, yellow, and black races.

The multicultural nature of powwows will take another twist this summer when, for the first time, a large powwow

(Above) ***A boy Fancy Dancer rides a float in a parade at Crow Agency, Montana.*** **(Below)** ***A Fancy Shawl Dancer presents a colorful performance during North American Indian Days at Browning, Montana.***

will combine with an encampment of buckskinners, mountain men, and a duplicate of an 1870 military troop. Tepees and tents will surround Fort Missoula, an authentic military outpost originally set up to control the Indian population. It's still used by federal authorities, but the uniforms that visitors see are those of the U.S. Forest Service. A historical museum and several preserved buildings from the last century help put the gathering in the proper time frame.

The United Peoples' Powwow and Western Encampment is part of Montana's centennial statehood celebration, and 5,000 to 10,000 participants and visitors are expected. It is scheduled for August 10–13 on the grounds of the Historical Museum at Fort Missoula. The event is in one of Montana's biggest cities, less than an hour from the Flathead Indian Reservation. Visitors who want to relive history from sunup to sundown can camp out on thirty-two acres of grassy meadow in the shadow of the Bitterroot Mountains.

Local people will don the uniforms of the 7th Cavalry's Company M, while others will recreate the 1840s rendezvous of mountain men and buckskinners. And the Indians, who periodically camped outside military fort gates, will be there in tepees, trucks, and trailers, ready to hold ten hours of dancing every day.

Patricia Sullivan *is a free-lance writer from Missoula, Montana.*

SOME SUMMER POWWOWS

Throughout the summer months, Western states offer many Indian powwows where you can watch fancy dancing and other tribal activities. The following list is only a sampling. When you are in a likely area, enquire at a local tribal office or at the tourism bureau or chamber of commerce regarding powwows nearby.

Powwows that are held annually tend to be scheduled on the same weekend as in previous years. Our sample listing indicates the weekend on which you can expect each powwow. In every case, confirm dates and particulars with local tourism bureaus or chambers of commerce.

Much of the following information was supplied by the Lakota Times, *an Indian newspaper in Martin, South Dakota. We appreciate their courtesy. An eighty-eight-page booklet entitled "Northern Plains Indian Powwow Calendar" is available for $2 at Plains Indian Museum, Buffalo Bill Historical Center, P.O. Box 1000, Cody, WY 82414.*

JUNE

3rd weekend:

Oglala Lakota Coll. Powwow, Pine Ridge, SD. **Chief Joseph & Warriors Powwow,** Lapwai, ID. **Shoshone Indian Days,** Fort Washakie, WY.

Last weekend:

Plains Indian Museum Powwow, Cody, WY.

JULY

1st weekend:

Northern Ute Powwow, Fort Duchesne, UT. **Northern Cheyenne Powwow,** Lame Deer, MT. **Salish & Kootenai Powwow,** Arlee, MT. **Shoshone-Paiute Powwow,** Owyhee, NV. **Drum & Feather Clubs Powwow,** Colville, WA. **Yakima Indian Encampment,** White Swan, WA.

2nd weekend:

North American Indian Days, Browning, MT. **White Shield Powwow,** White Shield, ND. **Honor the Earth Powwow,** Hayward, WI. **Calgary Stampede,** Calgary, Alberta, Canada.

3rd weekend:

Mandaree Powwow, Mandaree, ND. **Black Hills Indian Fair,** Rapid City, SD. **Flandreau Santee Sioux Powwow,** Flandreau, SD.

4th weekend:

Coeur d'Alene Powwow, Worley, ID. **Milk River Indian Days,** Fort Belknap, MT. **Little Eagle Powwow,** Little Eagle, SD. **Sarcee Indian Days,** Calgary, Alberta, Canada. **Lummi Indian Days,** Bellingham, WA.

AUGUST

1st weekend:

Oglala Nation Fair, Pine Ridge, SD. **Piegan Indian Days,** Brockett, Alberta, Canada. **Standing Rock Powwow,** Fort Yates, ND. **Fort Randall Powwow,** Lake Andes, SD. **Mud Springs Encampment,** Winchester, ID.

2nd weekend:

Ermineskine Band Powwow, Hobbema, Alberta, Canada. **Gallup Ceremonial,** Gallup, NM. **Shoshone Bannock Indian Festival,** Fort Hall, ID. **United Peoples Powwow,** Missoula, MT. **Little Shell Powwow,** New Town, ND. **Omak Stampede,** Omak, WA. **Northern Arapaho Powwow,** Arapaho, WY.

3rd weekend:

Kamiaah Indian Days, Kamiaah, ID. **Winterburn Powwow,** Winterburn, Alberta, Canada. **Crow Fair,** Crow Agency, MT. **Crow Creek Powwow,** Pierre, SD. **American Indian Exposition,** Anadarko, OK. **Santa Fe Indian Market,** Santa Fe, NM. **Makah Indian Days,** Neah Bay, WA.

4th weekend:

Rosebud Reservation Fair, Rosebud, SD. **Wakpala Powwow,** Wakpala, SD.

SEPTEMBER

1st weekend:

Wellpinit Indian Days, (Spokane Tribe) Wellpinit, WA.

3rd weekend:

Pendleton Roundup, Pendleton, OR.

4th weekend:

National Indian Days, (Colorado River Tribes) Parker, AZ. **California Indian Days,** Expo Grounds, Sacramento, CA. **National Indian Days Powwow,** (Yakima Nation) White Swan, WA.

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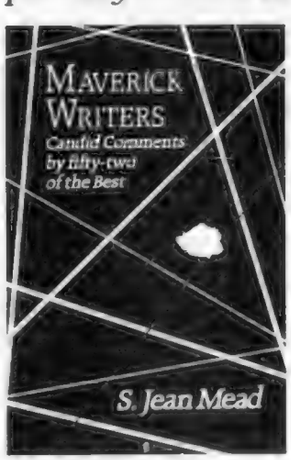

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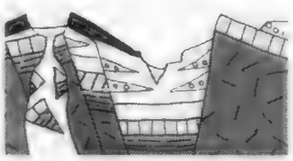

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In addition to the Grand Prize and First Prize provided by PENTAX in the AMERICAN WEST Seventh Annual Photo Contest, three cash prizes of $100 each will be awarded. Winning photographs will appear in the June 1990 issue of AMERICAN WEST.

PHOTOGRAPHY CONTEST/Official Entry

Send to: AMERICAN WEST Photo Contest
7000 E. Tanque Verde Rd., Suite 30, Tucson, AZ 85715
(Please type or print)

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Daytime telephone (___) _____ Number of Photographs____

(Up to 3 photographs may be submitted.) Enclose $3 entry fee.

Please read the Contest Rules carefully.

1989 Grand Prize: PENTAX 645 Camera, 80-160 Zoom Lens, 120-Film Back. Retail value is $2,500.

CONTEST RULES

ELIGIBILITY

The contest is open to anyone except employees of AMERICAN WEST and PENTAX and their relatives. Previously published photos or ones pending publication will not qualify.

ENTRIES

You may submit up to 3 photos on a Western subject, which will be judged on originality, quality, and technique. Be sure to enclose the official entry form (or a 3" x 5" facsimile) giving your name, address, daytime telephone number, and total number of photographs entered. There is a single entry fee of $3 per participant, whether you enter 1 or 3 photos. Make check or money order payable to "AMERICAN WEST Photo Contest." AMERICAN WEST acquires the right to publish and use for exhibit or promotion all winning photographs. Photographs may be either black-and-white or color and are not to exceed 8" x 12" in size. All photographs will be judged together. Please do NOT send slides or other transparencies. Send prints only. Do NOT send photos mounted in glass. If your color photograph is judged one of the five prize-winning finalists, you will need to provide AMERICAN WEST with a color transparency for reproduction in the magazine. Each photograph must be clearly marked on the back with the name, address, and daytime telephone number of the photographer, the place the photo was taken, and the type of camera and film used, along with any special lenses, equipment, or techniques. Model releases must accompany all photos that include identifiable people.

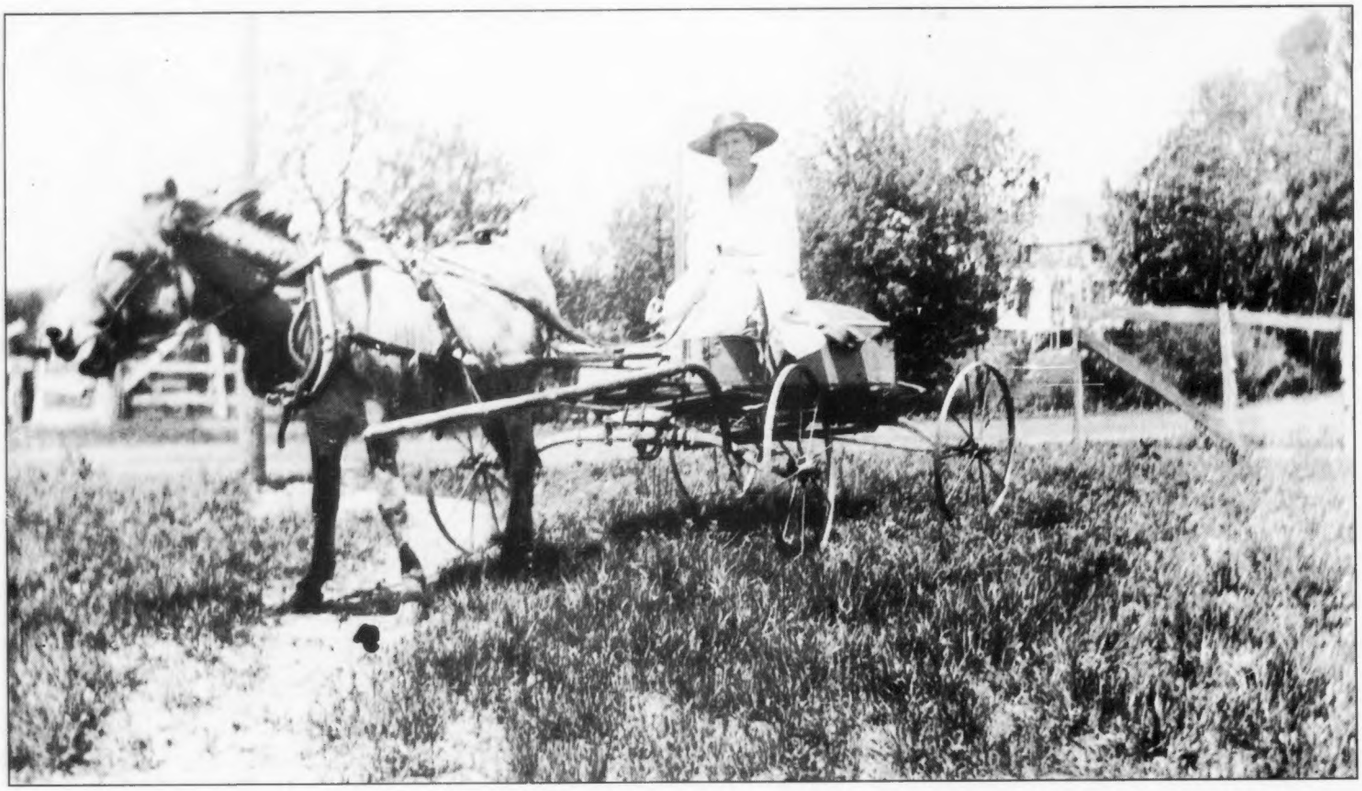
LIABILITY

A stamped, self-addressed envelope of sufficient size and with sufficient postage (no metered postage) must accompany your photographs for their return. Include cardboard to protect your photos. AMERICAN WEST is not responsible for material lost or damaged in the mail.

DEADLINE

Your entry must be postmarked by midnight of December 31, 1989. Late entries will be returned unopened. Send to: AMERICAN WEST Photo Contest, 7000 E. Tanque Verde Rd., Suite 30, Tucson, AZ 85715.

WESTERN SNAPSHOTS YESTERDAY



Laundry service came by mule and cart in 1922 in Ellsworth, Kansas. This widow lady used to pick up laundry at her customers' homes early one evening and take it back the next evening—all nicely washed and ironed for two dollars. One of her customers was Mrs. Sarah Alida O'Shea, now ninety-four years old, who says that the laundress washed the clothes by hand in several large wash tubs outdoors. After filling the tubs with water, she built a wood fire under each and stirred the clothes in the boiling water with a long stick. The clean wash was squeezed through a hand-turned wringer and hung out to dry. Although the hours may have been long, says Mrs. O'Shea, the laundress "probably did OK" because she had so many customers.

Mrs. O'Shea has been living in Salina, Kansas, for the past sixty years. Her daughter, Kathleen O'Shea from Orlando, Florida, sent us this photograph.

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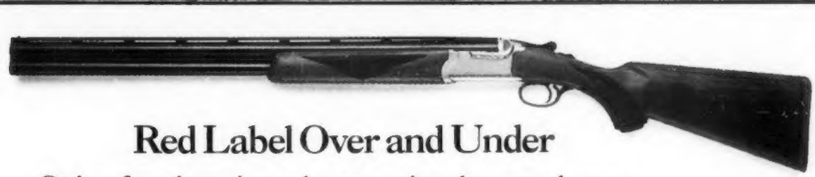

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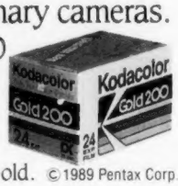

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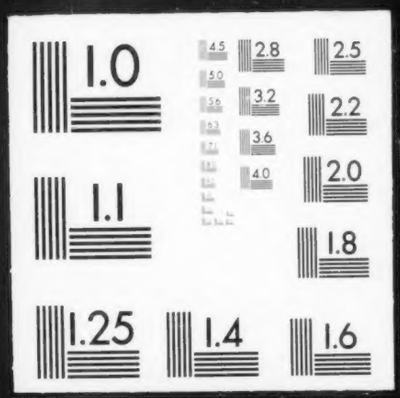
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